SEASON 1885-86.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

I. POPULAR CONCERT.

SATURDAY, MAY 8TH, AT 8, P.M.

PROGRAMME.

C. M. v. WEBER.

OVERTURE. (Oberon.)

F. MENDELSSOHN.

ANDANTE AND MENUET from the Symphony

in A major.

R. WAGNER.

INTRODUCTION, DANCE OF APPRENTICES

AND PROCESSION from 3d Act of the Master-

singers.

G. BIZET.

SECOND SUITE. L'ARLÉSIENNE.

PASTORALE. (Andante.)

INTERMEZZO. (Andante moderato ma con moto.

MENUET. (Andantino quasi allegretto.)

FARANDOLE. (Allegro deciso.)

(First time.)

J. HAYDN.

VARIATIONS ON THE AUSTRIAN NATIONAL

HYMN.

J. BRAHMS.

HUNGARIAN DANCES Nos. 1, 2 and 6.

R. WAGNER.

OVERTURE. (Tannhæuser.)

SEASON 1885-86.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

II. POPULAR CONCERT.

SATURDAY, MAY 15TH, AT 8, P. M.

PROGRAMME.

HEINRICH MARSCHNER. OVERTURE. (Hans Heiling.) (First time.)

ARTHUR FOOTE.

SUITE FOR STRINGS.

(New.)

HUGO REINHOLD. INTERMEZZO. (Scherzo.)

(New.)

A. DVOŘÁK.

SLAVONIAN DANCES.

L. DELIBES.

WALTZ. (Sylvia.)

M. GLINKA.

KAMARINSKAJA.

R. WAGNER.

OVERTURE. (Rienzi.)

SEASON 1885-86.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

II. РОРИЦЯЯ СОМСЕЯТ.

SATURDAY, MAY 15TH, AT 8, P. M.

PROGRAMME.

HEINRICH MARSCHNER. OVERTURE. (Hans Heiling.)
(First time.)

ARTHUR FOOTE. SUITE FOR STRINGS, op. 12.

(New.)

Allegro commodo._Andante con moto._Gavotte._

HUGO REINHOLD. INTERMEZZO. (Scherzo.)

(New.)

A. DVOŘÁK. SLAVONIAN DANCES.

L. DELIBES. WALTZ. (Sylvia.)

M. GLINKA. KOMARINSKAJA.

R. WAGNER. OVERTURE. (Rienzi.)

SEASON 1885-86.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

III. POPULAR CONCERT.

SATURDAY, MAY 22D, AT 8, P.M.

PROGRAMME.

R. WAGNER.

OVERTURE. (Flying Dutchman.)

H. BAUMGARTNER.

ADAGIO from a Symphony.

(First time.)

C. SAINT-SAENS.

DANSE MACABRE.

J. RAFF.

MARCH from the Lenore Symphony.

W. GERICKE.

GERMAN DANCES.
(First time.)

C. GOUNOD.

DANSE DES BACCHANTES. (Philemon et Baucis.)

L. HEROLD.

OVERTURE. (Zampa.)

SEASON 1885-86.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

III. POPULAR CONCERT.

SATURDAY, MAY 22D, AT 8, P.M.

PROGRAMME.

R. WAGNER.

OVERTURE. (Flying Dutchman.)

H. BAUMGARTNER. ADAGIO from a Symphony.

(First time.)

C. SAINT-SAENS.

DANSE MACABRE.

J. RAFF.

MARCH from the Lenore Symphony.

W. GERICKE.

GERMAN DANCES. (First time.)

C. GOUNOD.

DANSE DES BACCHANTES. (Philemon et Baucis.)

L. HEROLD.

OVERTURE. (Zampa.)

SEASON 1885-86.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

IV. POPULAR CONCERT.

(LAST OF THE SERIES.)

SATURDAY, MAY 29TH, AT 8, P. M.

PROGRAMME.

A. BOIELDIEU.

OVERTURE. (La Dame Blanche.)

W. A. MOZART.

ARIA. (Die Entführung aus dem Serail.)

MISS LEHMANN.

· H. BERLIOZ.

DANCE OF SYLPHS AND HUNGARIAN MARCH from the "DAMNATION OF FAUST."

SONGS WITH PIANO.
MISS LEHMANN.

F. LISZT.

SYMPHONIC POEM.)Les Preludes.)

R. WAGNER.

WALDWEBEN. (Siegfried.)

R. WAGNER.

DER RITT DER WALKUREN. (Die Walküre.)

R. WAGNER.

VORSPIEL UND LIEBESTOD.

(Tristan und Isolde.)

Soprano: MISS LEHMANN.

SOLOIST:

MISS LILLI LEHMANN.

SEASON 1885-86.

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H. BERLIOZ.

DANCE OF SYLPHS AND HUNGARIAN MARCH from the "DAMNATION OF FAUST."

SONGS WITH PIANO.

R. WAGNER.

a) TRAUME.

F. LISZT.

b) MIGNON.

MISS LEHMANN.

F. LISZT.

SYMPHONIC POEM.)Les Preludes.)

R. WAGNER.

WALDWEBEN. (Siegfried.)

R. WAGNER.

DER RITT DER WALKÜREN. (Die Walküre.)

R. WAGNER.

VORSPIEL UND LIEBESTOD.

(Tristan und Isolde.)

Soprano: MISS LEHMANN.

SOLOIST:

MISS LILLI LEHMANN.

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FIRST CONCERT,

SATURDAY, OCTOBER 16, AT 8, P. M.

ANNOUNCEMENTS FOR WEEK ENDING JUNE 11, 1886.

Vol. I. No. 34.

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SUMMER SEASON OF

THE MUSIC HALL

MR. JOHN C. MULLALY. Conductor.

EVERY EVENING....... 8 TO 11 O'CLOCK.

PROGRAMME.

SATURDAY. JUNE 5.

WEBER OVERTURE-Euryanthe, ADAGIO AND SCHERZO from the Scotch Symphony, MENDELSSOHN

INVITATION TO DANCE, . WEBER-BERLIOZ FINALE, 1st Act Lohengrin, WAGNER

BURLESQUE-Perpetuum Mobile, GUNGL

WALDTEUFEL WALTZ-Les Fleurs,

ROMANZA for 'Cello and Flute-L'Eclair, . HALEVY

MESS. FRITZ GIESE AND E. M. HEINDL.

TARENTELLE-Neapolitana, . JULLIEN

SULLIVAN SELECTION-Iolanthe,

MARCH-The Caravan, LANGLY (Oriental March, descriptive of a Caravan crossing the desert.)

. EILENBERG GAVOTTE-My Sweetheart,

STRAUSS GALOP-Young Blood,

Refreshment Department in charge of Mr. Joseph Gahm.

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* Boston Music Hall. *

1886. SUMMER SEASON

THE MUSIC HALL

MR. JOHN C. MULLALY, Conductor.

EVENINGS...... 8 TO 11 O'CLOCK

PROGRAMME.

JUNE 7. MONDAY.

STRAUSS MARCH-Coronation, NICOLAI OVERTURE-Merry Wives of Windsor,

STRAUSS WALTZ-Gedanken Flug, .

WAGNER FANTASIE-Tannhauser,

PONCHIELLI DANCE OF THE HOURS-La Giaconda,

BEETHOVEN ANDANTE from Symphony No. 1,

CONRADI POTPOURRI-Bouquet of Melodies,

GOUNOD SALTARELLO,

OFFENBACH OVERTURE-Mr. Choufleuri,

WALDTEUFEL WALTZ-VIOLETTES,

SULLIVAN SELECTION-Mikado,

STRAUSS GALOP-Mit Chic,

Refreshment Department in charge of Mr. Joseph Gahm.

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* Boston Music Hall. *

SUMMER SEASON OF 1886

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

TUESDAY, JUNE 8.

WAGNER MARCH-Tannhauser,

ROSSINI OVERTURE-Semiramide.

BEETHOVEN ALLEGRETTO from Symphony No. 8,

BRAHMS HUNGARIAN DANCES,

SELECTION-Aida, . VERDI

DELBRUCK WALTZ-Dolce far Niente,

PARAPHRASE-When the swallows homeward fly, ABT

FANTASIA-Awakening of the Lion, . KONTSKI

SELECTION-La Perichole,

WALDTEUFEL

WALTZ-Mello,

. OFFENBACH

CONCERT POLKA-Berets Rouges, . PERRONET

. MEYERBEER FACKELTANZ No. 1,

Refreshment Department in charge of Mr. Joseph Gahm.

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

.....MANAGER

PROGRAMME.

JUNE 9. WEDNESDAY,

CZIBULKA MARCH-Fra Bombarda, (first time) VERDI OVERTURE-Nabuco. WALDTEUFEL WALTZ-Tout en Rose, (first time)

MENDELSSOHN SALTARELLO-Italian Symphony,

VIEUXTEMPS REVERIE. WAGNER SELECTION-Lohengrin,

SCHARWENKA CONCERT MAZURKA—Polish, (first time) POTPOURRI

(A study showing how the German Volklied "Kommt ein Vogel geflogen" would have been composed by Bach-Mozart-Suppe-Mendelssohn-Beethoven-Chopin-Strauss-Verdi-Ghys-Weber-Wagner.)

AUBER OVERTURE—Zanetta, CZIBULKA SELECTION-Amorita, (first time) WENZEL WALTZ-Le Petit Bleu, STRAUSS GALOP-Banditen,

Refreshment Department in charge of Mr. Joseph Gahm.

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BOSTON, JUNE 4, 1886.

The Mendelssohn Quintet Club has been playing in Rockford, Ill., and this is a part of what they did to one critic out there:

"Um, ump! Perhaps we denizens of the wild, unbridled west can't appreciate music when it comes in waves, in floods, in torrents of the most liquid harmony. When it takes a note right off the brightest corner of the highest star in the azure heights and sends it vibrating with tremulous sweetness right down to the southeast corner of our soul. True, not a great many Rockford people appreciate such fine-haired music, judging from the half-house that greeted the Mendelssohn Quintet Club last night, but those who were there had appreciation enough to furnish the entire community with a stock and then have plenty left to go into a retail business, with all shades and quality and styles of ecstacy, for disposal by the yard or pound or quart measure to suit the demands of the trade. Somebody will have to hold us while we try to tell the non-attending reader how fine it was. It was finer than silk. It was more delicious than charlotte russe edged with angels' food and smothered in wine jelly. It was heavenly. If the stars ever sang together more beautifully, we want to be on the tenor end of the star choir. It would be glory enough. If the angels up above can educe more exquisite sounds from their golden harps we want to turn, over a new leaf, and make arrangements to pass the musical examination necessary to get an engagement with the celestial orchestra.

We have heard the Boston Quintet Club herhaps a dozen times, but unquestionably the present five middle fingers have been excelled in all the triumphs of former years."

The concerts under Nicode's direction at Dresden have been so successful that they will be resumed next season under the name of "Philharmonic Concerts." Among the works performed at the five concerts of the season 1885-1886, were Fuchs' symphony in C, D'Albert's in F, Strauss's in F minor, and Rubinstein's dramatic symphony, and the suite from the ballet La Vigne. The soloists were: Mmes. Essipoff Spies, Huhn, and MM. Brodski, D'Albert, Sauer, and Ondricek.

At the London Philharmonic concert, at St. James's Hall, May 19, M. Saint-Saens conducted a new symphony in C, composed by him expressly for the society. He also played Beethoven's pianoforte concerto in

DR. W. A. LYON,

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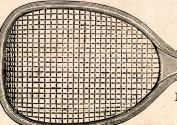


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FROM SATIN AND FRENCH KID.

Dr. Hanslick, in a recent number of the Neue Freie Presse, of Vienna, relates an amusing story illustrative of the popularity in the Austrian capital of the music of Johann Strauss. In a suburb of Vienna there liv d a well-to-do burgher woman, whose greatest pleasure it was to listen to Strauss's dance music. In all situations of her life, sne would often tell her friends, it had cheered her and given her comfort. And when she came to die, it was her expressed wish that on the day of her burial the Strauss orchestra should play by her grave's side her favorite valses. In her will also she had made the same stipulation, and had provided moreover that everyone of the musicians should receive one ducat for his pains. There was no choice, then, but to obey the good woman's behests as far as it was possible so to do. Consequenly, on the morning appointed for the funeral, Strauss and his inspiring band appeared at the house of mourning, and there, previous to the deceased's remains being conveyed to the hearse, played through, from beginning to end, a suite of valses, so that the good woman's last wishes should be carried out and her lively spirit set at rest. Dr. Hanslick, we may add, vouches for the accuracy of this story, which he communicates to his readers as "a contribution to Strauss's biography and a psychological illustration of the character of the Vienese people."

There is a home thrust in this from the London Athenaeum: The repetition performance of Liszt's 'St. Elizabeth' last Saturday brought the season of the Crystal Palace Concerts at an end. Given with the same executants as at St. James's Hall on the 6th inst., there is no need to criticize the performance, except to say that, if possible, it was a finer rendering of the arduous work. Its reception by the vast audience was also in every respect similar. The music evoked little applause, but the demonstrations in favor of the venerable composer, who was present, were as enthusiastic as possible. The season just concluded has been one of the most remarkable, artistically, in the history of the Crystal Palace Concerts, and latterly the attendance of the public has been unprecedentedly large. The moral is obvious; features of special interest will always attract, but routine work, however excellent, will not. This may be regrettable, but those who have the management of concerts must look facts in the face.



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The following is a complete list of the new operas produced in Germany last year: "Die Kaiserstochter," Wilhelm von Haan, at Darmstadt; "Der Trentajager," T. Gluth, Munich; "Das Stesnerne Herz," V. Rehbaum, Magdeburg: "Frithiof," Bernarn Hopffer, Schwerin; "Die Konigin von Leon," V. E. Becker, Wurzbhrg; "Der Pompasaner," Leythauser, Nuremberg; "St. Johannisnacht," A. Eilers, Darmstadt; "Wittwe Grapin," Flotow, Pesth; "Fortunato," Adolphe Mohr, Berlin; "Schloss d'Orme," R. Kleinmichel. Danzie: "Prinz Dominik," Otto Fiebach, Danzic; "Die Wette," A. Maurice, Dresden; and "Der faule Hans," A. Ritter, Munich. Besides the following operattas: "Zwillinge," Genee Roth, Vienna; "Des Matrosen Heimkehr." Suppe, Hamburg; "Don Cæsar," Dellinger, Hamburg; "Prinz und Maurer," Oelschlegel, Klagenfurt; "Der Zigeunerbaron," Strauss, Vienna; "Das Testament des Herzogs," G. Seydl, . Berlin; "Rafaele," Max Wolf, Pesth; and "Der Jagdjunker," Czibulka, Berlin. (Key Note.)

The season of Musical Festivals goes on apace, that at Toranto under Mr. F. H. Torrington's direction, which occurs June 15 to 17, will present these works: Tuesday evening, June 15, Gounod's "Mors et Vita;" Wednesday afternoon, June 16, Festival Matinee, consisting of vocal and instrumental selections; Wednesday evening, June 6, Handel's oratorio, "Israel in Egypt;" Thursday evening, June 17, Children's Festival Jubilee and Miscellaneous Concert. The soloists are Fraulein Lilli Lehmann, soprano of the Metropolitan Opera House; Mrs. E. Aline Osgood, of Philadelphia, and Mrs. Gertrude Luther, of Buffalo; Miss Agnes Huntington, of New York; Mr. Albert L. King, New York; Mr. May Heinrich, baritone, and Mr. D. M. Babcock, basso.

In addition to these vocalists, the following instrumentalists have been engaged: Mr. Otto Bendix, Boston, pianist, Mme. Chattertown-Bohrer, Chicago, harpiste; Mr. Frederic Archer, New York, organist; and Mr. Henry Jacobsohn, violinist.

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8 to 11. THURSDAY, JUNE 10,

PROGRAMME.		
MARCH-Rinaldo Rinaldini, (first time) .	GENEE	00
OVERTURE—Don Juan,	. MOZART	
ANDANTE—Surprise Symphony,	. HAYDN	
DIVERTIMENTO-Tannhauser,	. WAGNER	•
WALTZ-A Summer Night,	WALDTEUFEL	
POTPOURRI—The Jolly Figaro, (first time).	намм	
SONG—The Lost Chord,		
MAZURKA—Dinorah,	. MULLALY	
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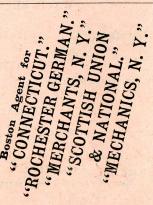
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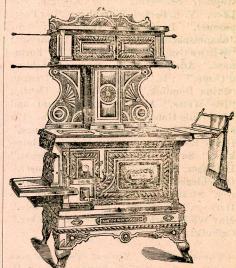
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SEASON 1886. SUMMER

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PROGRAMME.

JUNE 10. THURSDAY,

GENEE MARCH-Rinaldo Rinaldini, (first time) MOZART OVERTURE-Don Juan, HAYDN ANDANTE-Surprise Symphony, . WAGNER DIVERTIMENTO-Tannhauser,

WALDTEUFEL WALTZ-A Summer Night, HAMM POTPOURRI-The Jolly Figaro, (first time). . SULLIVAN

SONG-The Lost Chord, 1. TRUMPET OBLIGATO BY MR. R. SHUEBRUK.

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BOSTON, JUNE 4, 1886.

The Mendelssohn Quintet Club has been playing in Rockford, Ill., and this is a part of what they did to one critic out there:

"Um, ump! Perhaps we denizens of the wild, unbridled west can't appreciate music when it comes in waves, in floods, in torrents of the most liquid harmony. When it takes a note right off the brightest corner of the highest star in the azure heights and sends it vibrating with tremulous sweetness right down to the southeast corner of our soul. True, not a great many Rockford people appreciate such fine-haired music, judging from the half-house that greeted the Mendelssohn Quintet Club last night, but those who were there had appreciation enough to furnish the entire community with a stock and then have plenty left to go into a retail business, with all shades and quality and styles of ecstacy, for disposal by the yard or pound or quart measure to suit the demands of the trade. Somebody will have to hold us while we try to tell the non-attending reader how fine it was. It was finer than silk. It was more delicious than charlotte russe edged with angels' food and smothered in wine jelly. It was heavenly. If the stars ever sang together more beautifully, we want to be on the tenor end of the star choir. It would be glory enough. If the angels up above can educe more exquisite sounds from their golden harps we want to turn, over a new leaf, and make arrangements to pass the musical examination necessary to get an engagement with the celestial orchestra.

We have heard the Boston Quintet Club herhaps a dozen times, but unquestionably the present five middle fingers have been excelled in all the triumphs of former years."

The concerts under Nicode's direction at Dresden have been so successful that they will be resumed next season under the name of "Philharmonic Concerts." Among the works performed at the five concerts of the season 1885-1886, were Fuchs' symphony in C, D'Albert's in F, Strauss's in F minor, and Rubinstein's dramatic symphony, and the suite from the ballet La Vigne. The soloists were: Mmes. Essipoff Spies, Huhn, and MM. Brodski, D'Albert, Sauer, and Ondricek.

At the London Philharmonic concert, at St. James's Hall, May 19, M. Saint-Saens conducted a new symphony in C, composed by him expressly for the society. He also played Beethoven's pianoforte concerto in

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FROM SATIN AND FRENCH KID.

Dr. Hanslick, in a recent number of the Neue Freie Presse, of Vienna, relates an amusing story illustrative of the popularity in the Austrian capital of the music of Johann Strauss. In a suburb of Vienna there liv d a well-to-do burgher woman, whose greatest pleasure it was to listen to Strauss's dance music. In all situations of her life, sne would often tell her friends, it had cheered her and given her comfort. And when she came to die, it was her expressed wish that on the day of her burial the Strauss orchestra should play by her grave's side her favorite valses. In her will also she had made the same stipulation, and had provided moreover that everyone of the musicians should receive one ducat for his pains. There was no choice, then, but to obey the good woman's behests as far as it was possible so to do. Consequenly, on the morning appointed for the funeral, Strauss and his inspiring band appeared at the house of mourning, and there, previous to the deceased's remains being conveyed to the hearse, played through, from beginning to end, a suite of valses, so that the good woman's last wishes should be carried out and her lively spirit set at rest Dr. Hanslick, we may add, vouches for the accuracy of this story, which he communicates to his readers as "a contribution to Strauss's biography and a psychological illustration of the character of the Vienese people."

There is a home thrust in this from the London Athenaeum: The repetition performance of Liszt's 'St. Elizabeth' last Saturday brought the season of the Crystal Palace Concerts at an end. Given with the same executants as at St. James's Hall on the 6th inst., there is no need to criticize the performance, except to say that, if possible, it was a finer rendering of the arduous work. Its reception by the vast audience was also in every respect similar. The music evoked little applause, but the demonstrations in favor of the venerable composer, who was present, were as enthusiastic as possible. The season just concluded, has been one of the most remarkable, artistically, in the history of the Crystal Palace Concerts, and latterly the attendance of the public has been unprecedentedly large. The moral is obvious; features of special interest will always attract, but routine work, however excellent, will not. This may be regrettable, but those who have the management of concerts must look facts in the face.

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The following is a complete list of the new operas produced in Germany last year: "Die Kaiserstochter," Wilhelm von Haan, at Darmstadt; "Der Trentajager," T. Gluth, Munich; "Das Stesnerne Herz," V. Rehbaum, Magdeburg: "Frithiof," Bernarn Hopffer, Schwerin; "Die Konigin von Leon," V. E. Becker, Wurzbhrg; "Der Pompasaner," Leythauser, Nuremberg; "St. Johannisnacht," A. Eilers, Darmstadt; "Wittwe Grapin," Flotow, Pesth; "Fortunato," Adolphe Mohr, Berlin; "Schloss d'Orme," R. Kleinmichel. Danzie: "Prinz Dominik," Otto Fiebach, Danzic; "Die Wette," A. Maurice, Dresden; and "Der faule Hans," A. Ritter, Munich. Besides the following operattas: "Zwillinge," Genee Roth, Vienna; "Des Matrosen Heimkehr." Suppe, Hamburg; "Don Cæsar," Dellinger, Hamburg; "Prinz und Maurer," Oelschlegel, Klagenfurt; "Der Zigeunerbaron," Strauss, Vienna; "Das Tes ament des Herzogs," G. Seydl, Berlin; "Rafaele," Max Wolf, Pesth; and "Der Jagdjunker," Czibulka, Berlin. (Key Note.)

The season of Musical Festivals goes on apace, that at Toranto under Mr. F. H. Torrington's direction, which occurs June 15 to 17, will present these works: Tuesday evening, June 15, Gounod's "Mors et Vita;" Wednesday afternoon, June 16, Festival Matinee, consisting of vocal and instrumental selections; Wednesday evening, June 6, Handel's oratorio, "Israel in Egypt;" Thursday evening, June 17, Children's Festival Jubilee and Miscellaneous, Concert. The soloists are Fraulein Lilli Lehmann, soprano of the Metropolitan Opera House; Mrs. E. Aline Osgood, of Philadelphia, and Mrs. Gertrude Luther, of Buffalo; Miss Agnes Huntington, of New York; Mr. Albert L. King, New York; Mr. May Heinrich, baritone, and Mr. D. M. Babcock, basso.

In addition to these vocalists, the following instrumentalists have been engaged: Mr. Otto Bendix, Boston, pianist, Mme. Chattertown-Bohrer, Chicago, harpiste; Mr. Frederic Archer, New York, organist; and Mr. Henry Jacobsohn, violinist.

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EIN ALBUMBLATT,		• • •	. WAGNER
SLAVONIAN DANCES,			. DVORAK
SELECTION—North Star,	. •		MEYERBEER
WALTZ-Schatz. (first time) .			. STRAUSS
CONCERT POLKA—Gerster, .			BIAL
OFFENBACHIANA,			. CONRADI
GAVOTTE—The first heart throbs,			. EILENBERG
SELECTION—Gypsy Baron, .			. STRAUSS
WALTZ-Mariana,		• 1	WALDTEUFEL

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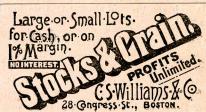
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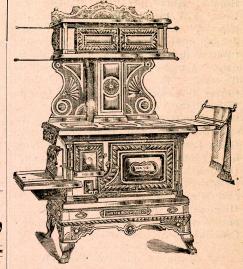
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	OVERTURE—Rosamunde,	. SCHUBERT
	EIN ALBUMBLATT,	. WAGNER
The state of the	SLAVONIAN DANCES,	. DVORAK
	SELECTION—North Star,	MEYERBEER
	WALTZ—Schatz. (first time)	. STRAUSS
5.	CONCERT POLKA—Gerster,	BIAL
	OFFENBACHIANA,	. CONRADI
	GAVOTTE—The first heart throbs,	. EILENBERG
	SELECTION—Gypsy Baron,	. STRAUSS
	WALTZ-Mariana,	WALDTEUFEL
The state of the s	GALOP-Halloo! Halloo!	STEINHAGEN
To the state of	Saturday, June 12 HARV	ARD GLEE CLUB

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Boston Music Hall Bulletin

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BOSTON, JUNE 4, 1886.

The Mendelssohn Quintet Club has been playing in Rockford, Ill., and this is a part of what they did to one critic out there:

"Um, ump! Perhaps we denizens of the wild, unbridled west can't appreciate music when it comes in waves, in floods, in torrents of the most liquid harmony. When it takes a note right off the brightest corner of the highest star in the azure heights and sends it vibrating with tremulous sweetness right down to the southeast corner of our soul. True, not a great many Rockford people appreciate such fine-haired music, judging from the half-house that greeted the Mendelssohn Quintet Club last night, but those who were there had appreciation enough to furnish the entire community with a stock and then have plenty left to go into a retail business, with all shades and quality and styles of ecstacy, for disposal by the yard or pound or quart measure to suit the demands of the trade. Somebody will have to hold us while we try to tell the non-attending reader how fine it was. It was finer than silk. It was more delicious than charlotte russe edged with angels' food and smothered in wine jelly. It was heavenly. If the stars ever sang together more beautifully, we want to be on the tenor end of the star choir. It would be glory enough. If the angels up above can educe more exquisite sounds from their golden harps we want to turn, over a new leaf, and make arrangements to pass the musical examination necessary to get an engagement with the celestial orchestra.

We have heard the Boston Quintet Club herhaps a dozen times, but unquestionably the present five middle fingers have been excelled in all the triumphs of former

The concerts under Nicode's direction at Dresden have been so successful that they will be resumed next season under the name of "Philharmonic Concerts." Among the works performed at the five concerts of the season 1885-1886, were Fuchs' symphony in C, D'Albert's in F, Strauss's in F minor, and Rubinstein's dramatic symphony, and the suite from the ballet La Vigne. The soloists were: Mmes. Essipoff Spies, Huhn, and MM. Brodski, D'Albert, Sauer, and Ondricek.

At the London Philharmonic concert, at St. James's Hall, May 19, M. Saint-Saens conducted a new symphony in C, composed by him expressly for the society. He also played Beethoven's pianoforte concerto in

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FROM SATIN AND FRENCH KID.

Dr. Hanslick, in a recent number of the Neue Freie Presse, of Vienna, relates an amusing story illustrative of the popularity in the Austrian capital of the music of Johann Strauss. In a suburb of Vienna there liv d a well-to-do burgher woman, whose greatest pleasure it was to listen to Strauss's dance music. In all situations of her life, sne would often tell her friends, it had cheered her and given her comfort. And when she came to die, it was her expressed wish that on the day of her burial the Strauss orchestra should play by her grave's side her favorite valses. In her will also she had made the same stipulation, and had provided moreover that everyone of the musicians should receive one ducat for his pains. There was no choice, then, but to obey the good woman's behests as far as it was possible so to do. Consequenly, on the morning appointed for the funeral, Strauss and his inspiring band appeared at the house of mourning, and there, previous to the deceased's remains being conveyed to the hearse, played through, from beginning to end, a suite of valses, so that the good woman's last wishes should be carried out and her lively spirit set at rest Dr. Hanslick, we may add, vouches for the accuracy of this story, which he communicates to his readers as "a contribution to Strauss's biography and a psychological illustration of the character of the Vienese people."

There is a home thrust in this from the London Athenaeum: The repetition performance of Liszt's 'St. Elizabeth' last Saturday brought the season of the Crystal Palace Concerts at an end. Given with the same executants as at St. James's Hall on the 6th inst., there is no need to criticize the performance, except to say that, if possible, it was a finer rendering of the arduous work. Its reception by the vast audience was also in every respect similar. The music evoked little applause, but the demonstrations in favor of the venerable composer, who was present, were as enthusiastic as possible. The season just concluded has been one of the most remarkable, artistically, in the history of the Crystal Palace Concerts, and latterly the attendance of the public has been unprecedentedly large. The moral is obvious; features of special interest will always attract, but routine work, however excellent, will not. This may be regrettable, but those who have the management of concerts must look facts in the face.





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The following is a complete list of the new operas produced in Germany last year: "Die Kaiserstochter," Wilhelm von Haan, at Darmstadt; "Der Trentajager," T. Gluth, Munich; "Das Stesnerne Herz," V. Rehbaum, Magdeburg: "Frithiof," Bernarn Hopffer, Schwerin; "Die Konigin von Leon," V. E. Becker, Wurzbhrg; "Der Pompasaner," Leythauser, Nuremberg; "St. Johannisnacht," A. Eilers, Darmstadt; "Wittwe Grapin," Flotow, Pesth; "Fortunato," Adolphe Mohr, Berlin; "Schloss d'Orme," R. Kleinmichel. "Prinz Dominik." Otto Fiebach, Danzic; "Die Wette," A. Maurice, Dresden; and "Der faule Hans," A. Ritter, Munich. Besides the following operattas: "Zwillinge," Genee Roth, Vienna; "Des Matrosen Heimkehr." Suppe, Hamburg; "Don Cæsar," Dellinger, Hamburg; "Prinz und Maurer," Oelschlegel, Klagenfurt; "Der Zigeunerbaron," Strauss, Vienna; "Das Tes ament des Herzogs," G. Seydl, Berlin; "Rafaele," Max Wolf, Pesth; and "Der Jagdjunker," Czibulka, Berlin. (Key Note.)

The season of Musical Festivals goes on apace, that at Toranto under Mr. F. H. Torrington's direction, which occurs June 15 to 17, will present these works: Tuesday evening, June 15, Gounod's "Mors et Vita;" Wednesday afternoon, June 16, Festival Matinee, consisting of vocal and instrumental selections; Wednesday evening, June 6, Handel's oratorio, "Israel in Egypt;" Thursday evening, June 17, Children's Festival Jubilee and Miscellaneous Concert. The soloists are Fraulein Lilli Lehmann, soprano of the Metropolitan Opera House; Mrs. E. Aline Osgood, of Philadelphia, and Mrs. Gertrude Luther, of Buffalo; Miss Agnes Huntington, of New York; Mr. Albert L. King, New York; Mr. May Heinrich, baritone, and Mr. D. M. Babcock, basso.

In addition to these vocalists, the following instrumentalists have been engaged: Mr. Otto Bendix, Boston, pianist, Mme. Chattertown-Bohrer, Chicago, harpiste; Mr. Frederic Archer, New York, organist; and Mr. Henry Jacobsohn, violinist.

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OVERTURE—William Tell,	ROSSINI
WALTZ—Blue Danube, (with orchestra) . HARVARD GLEE CLUB.	STRAUSS
BALLET MUSIC—Faust,	GOUNOD
SPINNING CHORUS—Flying Dutchman, .	WAGNER
CONCERT MAZURKA-Dinorah,	MULLALY
a) Lullaby,	BRAHMS
b) Northman's Song,	KUCKEN
c) College Songs,	
HARVARD GLEE CLUB.	
POTPOURRI—Comic,	SCHERZ

OVERTURE-Mikado, (original orchestration) . SULLIVAN

WALDTEUFEL WALTZ-Le Premier Bouquet, (first time) .

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The programme for the forthcoming season of the Richter concerts, London, Eng., will include the second (and finest) act of "Tristan" and the third act of "Siggfried," the new symphony No. 4 of Brahms, Mr. d'Albert's new symphony, Dr. Sandford's "Eumenides" music, Liszt's "Pesther Carnival," and other works; the symphonies Nos. 3, 5, 6, 7, and 9, and the "Missa Solemnis" of Beethoven, and numerous Wagner and other selections. For the "Tristan" and "Siegfried" music Mr. Franke has engaged those excellent singers Frls. Malten and Hieser and Messrs. Gudehus and Hen-

"Now George you told me you wouldn't smoke any more of those twenty-five cent cigars. You are so extravigant."
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The following are some of the gracious excerpts from the Cincinnati Commercial Gazette, printed during Festival time:

If the Lehmann would only sing "When the Robins Nest Again."

The refreshment stands were not erected in vain.

What's a Hositzka? See last night's program.

The late-comers seemed all to wear "squeaky" shoes.

Young men who part their hair in the middle shouldn't pronounce Beethoven, Beethoven, or else people'll think they're not cultured, by Jove.

The dude from Newport who wanted to know why Lehmann didn't sing in the Schumann Symphony No. 2 can have \$2 by calling on the managers.

The spirit of true musical art is shown in the young man who doesn't know a "Kyrie Eleison" or a adagio espressivo from a Covington post-hole, who pays four great big dollars for two seats and takes his Sunday girl to the show in a street-car.

The bass drum got there in the first part of the last inning.

"The Ride to Hell" was very popular—musically, of course.

A big difference—some men go to Music Hall in dress suits and others in street-cars.

It was "Damnation" night. Probably that accounts for the torridity of the hall.

Theodore Thomas is certainly a great leader. It's a pity he's out of politics.

"Schumann's Symphony," No. 2, C major, op. 61, is delightful to the musical ear, but to the reporter who has been accustomed to the simpler melodies of the weinerwurst boy's midnight cry and the soulstirring strains of the Over-the-Rhinery orchestras there's a somethingness in it which lulls him to sleep in spite of his earnest efforts to brace up and show the true musical spirit.

Any piece of music is trash that pleases the ear, having no other recognizable effect upon one's feelings. Music ought either to inspire, or cheer, or soothe, or do something to us besides "sound p etty" as the admirers of trash would express it. True, a piece may fail of its intended and legitimate effect owing to our own inability to understand it; but that kind of music, music with a character, we may call it, rarely entertains even the ear of the uneducated listener. (Musical Herald.)

Gustave Dore is an illustration of the union of a taste for music with a passion for the fine arts. Among his intimate friends and frequent guests were Rossini, Liszt, Viardot, Gounod, Faure, Alboni, Nilsson and Patti. Dore played the violin with taste and spirit, and would rank above the ordinary amateur. He would sometimes leave his drawings to play a polka for his triends to dance to, then laying down his riolin, return to his work in the corner of the studio.

Episode between composer and critic: "Oh, you're the man who made my work appear so bad!" "Beg your pardon, you did that yourself."

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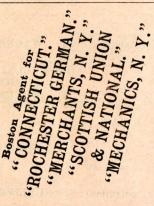
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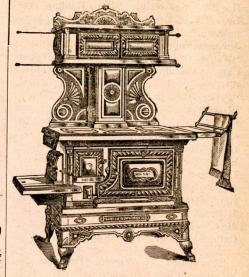
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OVERTURE—William Tell,	. ROSSINI
WALTZ—Blue Danube, (with orchestra) HARVARD GLEE CLUB.	. STRAUSS
BALLET MUSIC-Faust,	. GOUNOD
SPINNING CHORUS-Flying Dutchman, .	. WAGNER
CONCERT MAZURKA—Dinorah, a) Lullaby, b) Northman's Song, c) College Songs,	. MULLALY BRAHMS . KUCKEN
HARVARD GLEE CLUB.	
POTPOURRI—Comic,	. SCHERZ
OVERTURE-Mikado, (original orchestration)	. SULLIVAN
WALTZ-Le Premier Bouquet, (first time) .	WALDTEUFEL

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BOSTON, JUNE 11, 1886.

"MORS ET VITA" IN PARIS.

M. Gounod's Sacred Trilogy "Mors et Vita" was performed, for the first time in France, on the 22nd ult., at the Paris Trocadero, under the personal direction of the composer. The instrumental and choral body comprised some four hundred executants, and the solo parts were entrusted to Mesdames Krauss (who had come from Vienna for the occasion) and Conneau, M. Faure, and Mr. Edward Lloyd. The Paris correspondent of the Daily Telegraph says: "Not only was the orchestra above reproach, of the work so much depends, executed their important task with remarkable precision and effect. When the Maestro first appeared on the platform he was greeted with far more warmth than a French audience usually displays, and all the more melodious numbers of the fascinating work were applauded with fervid enthusiasm. Of the Requiem, that takes up nearly the whole of the first part, the most popular numbers proved to be the tuneful quartet 'Quid sum miser,' in which the splendid phrasing of Madam Krauss told with conspicuous effect; and the only tenor solo, "Inter oves locum præsta,' wherein the beautiful quality of Mr. Lloyd's voice made up an unmistakable impression. . . . The 'Lachrymosa' and 'Pie Jesu' were also much liked, while the chorus at the opening of the second part, 'Sedenti in Throno,' with its effective introduction and accompaniment for violins,' was applauded until Mr. Gounod, after much hesitation, allowed it to be repeated. M. Faure, the finest living declaimer of sacred music, lent emphasis to every word he uttered, and Madame Coneau's sympathetic voice was heard with pleasure in all the concerted pieces in which she took part." The great hall of the Trocadero was well filled by a very select audience. The performance was to be repeated on the 30th ult. (Musical Times.)

A London paper mentions as characteristics of Rubinstein that he is still an ardent smoker; spends a couple of hours every day in practice, and that he is the first concertgiver for twenty years who has enabled the ticket speculators to sell stalls at St. James's Hall at a premium of 100 per cent. Halfguinea seats in rows A, B and C, from which the hands of the pianist on the keyboard are visible, were lately offered at a guinea

Liszt was the first to use the word pianoforte recital and to give performances on the piano alone.

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FROM SATIN AND FRENCH KID.

A London journal thus travesties the somewhat absurdly minute details of Lisz't daily habits, as chronicled in the London papers during his stay at the house of Mr. Littleton, of Novello, Ewer & Co.: "Liszt never goes to bed. For upwards of half a century, he has abjured sleep. He returns to Westwood from the club at about two in the morning. During the night, he carefully reads and replies to the numerous requests he receives for his autograph. At 5 A. M., he rises and takes in the milk. He then rouses the senior housemaid, and arranges (a deux mains) and sets light to the kitchen fire. At 6 A. M., he takes a walk in the grounds, and then returns to awaken Mr. Walter Bache. Mr. Bache immediately rises, and, huddling together what clothes he can find, keeps watch over the early morning hens in the fowl-house. Liszt, it seems, insists upon an egg fresh from the bird; and to this the great pianist attributes his perpetual youth While his pupil is awaiting the egg, Liszt prepares Mr. Walter Bache's bath. These preliminaries over Liszt sits down at his desk, and writes those 'glorious, sublime, inexpressible, and incomprehensible compositions,' for further particulars of which, see daily papers. On a Sunday evening, after the family dinner at Marlborough House, Liszt extemporized. The Prince of Wales failed to recognize the work, which, it seems, was an improvisation upon 'God save the Queen.' The Prince was so deeply affected that he left town with the Princess early next morning."

We have much pleasure in conveying to our readers a piece of information upon Gounod's "Meditation on Bach's First Pre-·lude''-copied from the "Analytical Notes" appended to the programme of a provincial concert—which we are certain cannot fail to surprise them: "This exquisite melody was written by Sebastian Bach, and the accompaniment, by Bach's dying request, was entrusted to Gounod." Will the critic who penned these lines permit us to present him with the following quite unknown and equally interesting fact? When Mozart's "Messiah" had grown to be a popular work, the composer, feeling that the score was thin, and that his own powers were failing him, besought Handel to put additional accompaniments to the Oratorio, saying, with tears in his eyes, that he would entrust his work to no other hands. (English irmth.)

We are informed that the Chinese encourage the use of the flute and drum in the home, calling it a "a joyful noise."



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Among the interesting reminiscences of Wagner, published by bis friend Dr. Hermann Rollett, is this: "Wagner's industry was so great that when we met at seven o'clock in the morning, he usually had already spent several hours at his writing desk, and generally he would read to me what he had written. One morning he read to me the passage in the "Walkure," where the night-wind bursts open the door, the spring night shines into the hut, and Siegmund, throwing his arms around the lisening Sieglinde breaks out in the words:

"'Wintersturme wichen dem Wonnemond, In linden Luften wiegt sich der Lenz!"

"I sprang up and enthusiastically proclaimed my delight at this in every sense poetical passage." But that, 'I added, significantly, must have a real, full melody!"

"'In my manner,' Wagner answered with a smile, and hummed a few tones to himself."

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MONDAY, JUNE 14, - - 8 to 11.

PROGRAMME.

	MARCH-Rivoli,	. ROTH
,	OVERTURE—Alphonso and Estrella, .	SCHUBERT
	CAPRICCIO-The Sentinel,	. HILLER
,	DANSE MACABRE,	SAINT SAENS
	-	
	OVERTURE-Martha,	. FLOTOW
•	WALTZ-Woman's Love,	FAHRBACH
,	SERENADE—Italian Guitar, (first time)	. SCHERZ
1	POTPOURRI—Nudschi Tudschi, (first time)	SCHREINER
,		
f	SELECTION—Traviata,	. VERDI
1	TURKISH PATROL,	MICHAELIS
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6		-

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ANNOUNCEMENTS FOR WEEK ENDING JUNE 18, 1886.

Vol. I. No. 35.

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SUMMER SEASON OF 1886.

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MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

JUNE 14. MONDAY.

ROTH MARCH-Rivoli, OVERTURE-Alphonso and Estrella, SCHUBERT CAPRICCIO-The Sentinel, . HILLER

SAINT SAENS DANSE MACABRE,

. FLOTOW OVERTURE-Martha, FAHRBACH WALTZ-Woman's Love,

SCHERZ SERENADE—Italian Guitar, (first time)

POTPOURRI-Nudschi Tudschi, (first time) SCHREINER

VERDI SELECTION-Traviata.

MICHAELIS TURKISH PATROL.

WALTZ-Nid d' Amour, (first time) WALDTEUFEL POLKA MARSCHE-The Volunteer, METRA

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......MANAGER

PROGRAMME.

JUNE 15. TUESDAY.

SYDNEY SMITH MARCH-Gauloise, MENDELSSOHN OVERTURE-Ruy Blas, MINUET E FINALE. . HAYDN GOUNOD BALLET MUSIC-La Reine de Saba,

SELECTION-Giaconda PONCHIELLI STRAUSS WALTZ-Wien Mein Sinn. SWEDISH WEDDING MARCH, SODERMANN MORCEAU DE SALON-La Belle Amazone, LOESCHHORN

HEROLD OVERTURE-Zampa, WALDTEUFEL WALTZ-Love's Treasure,

GENEE SELECTION-Nanon. GALOP-La Belle Americaine, BIAI

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BOSTON, JUNE 11, 1886.

"MORS ET VITA" IN PARIS.

M. Gounod's Sacred Trilogy "Mors et Vita" was performed, for the first time in France, on the 22nd ult., at the Paris Trocadero, under the personal direction of the composer. The instrumental and choral body comprised some four hundred executants, and the solo parts were entrusted to Mesdames Krauss (who had come from Vienna for the occasion) and Conneau, M. Faure, and Mr. Edward Lloyd. The Paris correspondent of the Daily Telegraph says: "Not only was the orchestra above reproach, but the chorus singers, on whom the effect of the work so much depends, executed their important task with remarkable precision and effect. When the Maestro first appeared on the platform he was greeted with far more warmth than a French audience usually displays, and all the more melodious numbers of the fascinating work were applauded with fervid enthusiasm. Of the Requiem, that takes up nearly the whole of the first part, the most popular numbers proved to be the tuneful quartet 'Quid sum miser,' in which the splendid phrasing of Madam Krauss told with conspicuous effect; and the only tenor solo, "Inter oves locum præsta,' wherein the beautiful quality of Mr. Lloyd's voice made up an unmistakable impression. . . . The 'Lachrymosa' and 'Pie Jesu' were also much liked, while the chorus at the opening of the second part, 'Sedenti in Throno,' with its effective introduction and accompaniment for violins, was applauded until M. Gounod, after much hesitation, allowed it to be repeated. M. Faure, the finest living declaimer of sacred music, lent emphasis to every word he uttered, and Madame Coneau's sympathetic voice was heard with pleasure in all the concerted pieces in which she took part." The great hall of the Trocadero was well filled by a very select audience. The performance was to be repeated on the 30th ult. (Musical Times.)

A London paper mentions as characteristics of Rubinstein that he is still an ardent smoker; spends a couple of hours every day in practice, and that he is the first concertgiver for twenty years who has enabled the ticket speculators to sell stalls at St. James's Hall at a premium of 100 per cent. Halfguinea seats in rows A, B and C, from which the hands of the pianist on the keyboard are visible, were lately offered at a guinea

Liszt was the first to use the word pianoforte recital and to give performances on the piano alone.

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FROM SATIN AND FRENCH KID.

A London journal thus travesties the somewhat absurdly minute details of Lisz't daily habits, as chronicled in the London papers during his stay at the house of Mr. Littleton, of Novello, Ewer & Co.:-"Liszt never goes to bed. For upwards of half a century, he has abjured sleep. He returns to Westwood from the club at about two in the morning. During the night, he carefully reads and replies to the numerous requests he receives for his autograph. At 5 A. M., he rises and takes in the milk. He then rouses the senior housemaid, and arranges (a deux mains) and sets light to the kitchen fire. At 6 A. M., he takes a walk in the grounds, and then returns to awaken Mr. Walter Bache. Mr. Bache immediately rises, and, huddling together what clothes he can find, keeps watch over the early morning hens in the fowl-house. Liszt, it seems, insists upon an egg fresh from the bird; and to this the great pianist attributes his perpetual youth While his pupil is awaiting the egg, Liszt prepares Mr. Walter Bache's bath. These preliminaries over Liszt sits down at his desk, and writes those 'glorious, sublime, inexpressible, and incomprehensible compositions,' for further particulars of which, see daily papers. On a Sunday evening, after the family dinner at Marlborough House, Liszt extemporized. The Prince of Wales failed to recognize the work, which, it seems, was an improvisa-tion upon 'God save the Queen.' The Prince was so deeply affected that he left town with the Princess early next morning."

We have much pleasure in conveying to our readers a piece of information upon Gounod's "Meditation on Bach's First Prelude"-copied from the "Analytical Notes" appended to the programme of a provincial concert—which we are certain cannot fail to surprise them: "This exquisite melody was written by Sebastian Bach, and the accompaniment, by Bach's dying request, was entrusted to Gounod." Will the critic who penned these lines permit us to present him with the following quite unknown and equally interesting fact? When Mozart's "Messiah" had grown to be a popular work, the composer, feeling that the score was thin, and that his own powers were failing him, besought Handel to put additional accompaniments to the Oratorio, saying, with tears in his eyes, that he would entrust his work to no other hands. (English mirth.)

We are informed that the Chinese encourage the use of the flute and drum in the home, calling it a "a joyful noise."

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Among the interesting reminiscences of Wagner, published by bis friend Dr. Hermann Rollett, is this: "Wagner's industry was so great that when we met at seven o'clock in the morning, he usually had already spent several hours at his writing desk, and generally he would read to me what he had written. One morning he read to me the passage in the "Walkure," where the night-wind bursts open the door, the spring night shines into the hut, and Siegmund, throwing his arms around the listening Sieglinde breaks out in the words:

" 'Winter sturme wichen dem Wonnemond. In linden Luften wiegt sich der Lenz!"

"I sprang up and enthusiastically proclaimed my delight at this in every sense poetical passage." But that, 'I added, significantly, must have a real, full melody!"

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MARCH—Don Cesar,		DELLINGER	-
OVERTURE—Stradella,		FLOTOW	-
LARGHETTO from the Symphony No. 2, .		BEETHOVEN	-
INVITATION TO DANCE,	WEI	BER, BERLIOZ	1
			1
SELECTION-Le Caid,	- •	A. THOMAS	-
WALTZ-Wine, Woman and Song,		STRAUSS	
MORCEAU DE SALON—The Fairy Dance,		. LANGEY	
POTPOURRI—The Operatic Friend, .		CONRADI	1
			1
QUARDRILLE—German Songs,		. STRAUSS	
CHARAKTERISTISCHE SKIZZE-Klein Ko	bold,	EILENBERG	
WALTZ-Le Petit Bleu, ,		. WENZEL	-
MARCH-Fatherland,		. UNGER	-
	1		1

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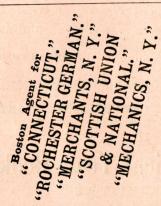
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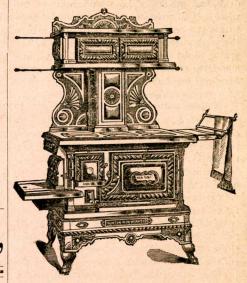
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ANNOUNCEMENTS FOR WEEK ENDING JUNE 18, 1886.

Vol. I. No. 35.

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THE MUSIC HALL

PROMENADE

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

C. A. ELLIS.....MANAGER

PROGRAMME.

JUNE 16. WEDNESDAY.

DELLINGER MARCH-Don Cesar (first time), FLOTOW OVERTURE-Stradella, . BEETHOVEN LARGHETTO from the Symphony No. 2,

INVITATION TO DANCE, WEBER, BERLIOZ A. THOMAS SELECTION-Le Caid, . STRAUSS WALTZ-Wine, Woman and Song,

MORCEAU DE SALON-The Fairy Dance (first time), LANGEY

CONRADI POTPOURRI-The Operatic Friend,

STRAUSS QUARDRILLE-German Songs,

CHARAKTERISTISCHE SKIZZE-Klein Kobold, EILENBERG (first time),

MARCH-Fatherland, .

WENZEL WALTZ-Le Petit Bleu,

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SUMMER SEASON OF

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

C. A. ELLISMANAGER

PROGRAMME.

THURSDAY. **JUNE 17.**

WIEGAND MARCH-St. Valentine, . ROSSINI OVERTURE-Gazza Ladra,

. GOUNOD ENTR' ACTE-Colombe, FAREWELL-Lenore Symphony, RAFF

SELECTION-Lucia, DONIZETTI

. STRAUSS WALTZ-Promotienen, BRANN INTERMEZZO-The Music Box, (first time)

TARENTELLA-Neapolitana, JULLIEN

OVERTURE-Fra Diavolo, AUBER

WALDTEUFEL WALTZ-Dance Souvenance, STRAUSS QUADRILLE-Carmen,

FAHRBACH GALOP-Fire of Youth,

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

FRIDAY,

GALOP-Vigor of Youth,

JUNE 18.

VOSS

MARCH-Compliments of the Season, K	ELER BELA
OVERTURE—Felsenmuhle,	REISSIGER
MINUET AND FINALE from Symphony No. 9, .	. MOZART
INTRODUCTION AND CHORUS, 3d Act Lohengrin,	WAGNER

SELECTION-Trovatore,	3 .		-	VERDI
WALTZ-Schwungrader,	4	12.4		STRAUSS
MARCH-Oriental, .	-			LANGEY

(Descriptive of a Caravan crossing the Desert.) SCHERZ POTPOURRI-An Evening with Bilse,

OVERTURE-Lac des Fees, . AUBER WALDTEHFEL WALTZ-Sweet Smiles, SELECTION-Queen's Lace Handkerchief,

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BOSTON, JUNE 11, 1886.

"MORS ET VITA" IN PARIS.

M. Gounod's Sacred Trilogy "Mors et Vita" was performed, for the first time in France, on the 22nd ult., at the Paris Trocadero, under the personal direction of the composer. The instrumental and choral body comprised some four hundred executants, and the solo parts were entrusted to Mesdames Krauss (who had come from Vienna for the occasion) and Conneau, M. Faure, and Mr. Edward Lloyd. The Paris correspondent of the Daily Telegraph says: "Not only was the orchestra above reproach, but the chorus singers, on whom the effect of the work so much depends, executed their important task with remarkable precision and effect. When the Maestro first appeared on the platform he was greeted with far more warmth than a French audience usually displays, and all the more melodious numbers of the fascinating work were applauded with fervid enthusiasm. Of the Requiem, that takes up nearly the whole of the first part, the most popular numbers proved to be the tuneful quartet 'Quid sum miser,' in which the splendid phrasing of Madam Krauss told with conspicuous effect; and the only tenor solo, "Inter oves locum præsta,' wherein the beautiful quality of Mr. Lloyd's voice made up an unmistakable impression. . . The 'Lachrymosa' and 'Pie Jesu' were also much liked, while the chorus at the opening of the second part, 'Sedenti in Throno,' with its effective introduction and accompaniment for violins,' was applauded until M. Gounod, after much hesitation, allowed it to be repeated. M. Faure, the finest living declaimer of sacred music, lent emphasis to every word he uttered, and Madame Coneau's sympathetic voice was heard with pleasure in all the concerted pieces in which she took part." The great hall of the Trocadero was well filled by a very select audience. The performance was to be repeated on the 30th ult. (Musical Times.)

A London paper mentions as characteristics of Rubinstein that he is still an ardent smoker; spends a couple of hours every day in practice, and that he is the first concertgiver for twenty years who has enabled the ticket speculators to sell stalls at St. James's Hall at a premium of 100 per cent, Halfguinea seats in rows A, B and C, from which the hands of the pianist on the keyboard are visible, were lately offered at a guinea each.

Liszt was the first to use the word pianoforte recital and to give performances on the piano alone.

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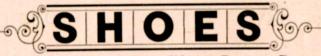
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A London journal thus travesties the somewhat absurdly minute details of Lisz't daily habits, as chronicled in the London papers during his stay at the house of Mr. Littleton, of Novello, Ewer & Co.: "Liszt never goes to bed. For upwards of half a century, he has abjured sleep. He returns to Westwood from the club at about two in the morning. During the night, he carefully reads and replies to the numerous requests he receives for his autograph. At 5 A. M., he rises and takes in the milk. He then rouses the senior housemaid, and arranges (a deux mains) and sets light to the kitchen fire. At 6 A. M., he takes a walk in the grounds, and then returns to awaken Mr. Walter Bache. Mr. Bache immediately rises, and, huddling together what clothes he can find, keeps watch over the early morning hens in the fowl-house. Liszt, it seems, insists upon an egg fresh from the bird; and to this the great pianist attributes his perpetual youth. While his pupil is awaiting the egg, Liszt prepares Mr. Walter Bache's bath. These preliminaries over Liszt sits down at his desk, and writes those 'glorious, sublime, inexpressible, and incomprehensible compositions,' for further particulars of which, see daily papers. On a Sunday evening, after the family dinner at Marlborough House, Liszt extemporized. The Prince of Wales failed to recognize the work, which, it seems, was an improvisation upon 'God save the Queen.' The Prince was so deeply affected that he left town with the Princess early next morning."

We have much pleasure in conveying to our readers a piece of information upon Gounod's "Meditation on Bach's First Prelude"-copied from the "Analytical Notes" appended to the programme of a provincial concert-which we are certain cannot fail to surprise them: "This exquisite melody was written by Sebastian Bach, and the accompaniment, by Bach's dying request, was entrusted to Gounod." Will the critic who penned these lines permit us to present him with the following quite unknown and equally interesting fact? When Mozart's "Messiah" had grown to be a popular work, the composer, feeling that the score was thin, and that his own powers were failing him, besought Handel to put additional accompaniments to the Oratorio, saying, with tears in his eyes, that he would entrust his work to no other hands. (English mirth.)

We are informed that the Chinese encourage the use of the flute and drum in the home, calling it a "a joyful noise."



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Among the interesting reminiscences of Wagner, published by bis friend Dr. Hermann Rollett, is this: "Wagner's industry was so great that when we met at seven o'clock in the morning, he usually had already spent several hours at his writing desk, and generally he would read to me what he had written. One morning he read to me the passage in the "Walkure," where the night-wind bursts open the door, the spring night shines into the hut, and Siegmund, throwing his arms around the listening Sieglinde breaks out in the words:

'Wintersturme wichen dem Wonnemond, In linden Luften wiegt sich der Lenz!

"I sprang up and enthusiastically proclaimed my delight at this in every sense poetical passage." But that, 'I added, significantly, must have a real, full melody!"

"'In my manner,' Wagner answered with a smile, and hummed a few tones to himself."

"On my protestation that I could not imagine how he would do it, he tore a leaf from a little note book, drew five lines with pencil, wrote down some notes, scribbled the words under them and sang the strophe for me intensifying its effect greatly by the peculiar inflections which he used. After we had continued the conversation for a time, I took the bit of paper and I have preserved it to this day. And so I have in my posession the first draft of one of the most beautiful and effective passages ever created by Richard Wagner."

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SATURDAY, JUNE 19, 8 to 11.

PROGRAMME.

1. MARCH-Commemoration, .			. STRAUSS
2. OVERTURE—Tannhaeuser, .			. WAGNER
3. ENTR' ACTE—Colombe,			. GOUNOD
4. BALLET MUSIC-Henry VIII, .			SAINT SAENS
5. CONCERT WALTZ-Artist Life,			. STRAUSS
6. SERENADE—			SCHUBERT
(Trumpet Obligato by Dr. 1	R. Sh	uebru	ık.)
7. PIZZICATO—Sylvia,			DELIBES
8. POTPOURRI-Carnival of Venice,	-		. SCHERZ

(A study showing how it would have been composed by 1. Handel; 2. Haydn; 3. Brahms; 4. Schumann and Chopin; 5. Mendelssohn; 6. Michaelis; 7. Meyerbeer; 8. Gounod; 9. Strauss; 10. Wagner.)

9. SELECTION-Martha, . FLOTOW SULLIVAN 10. GRACEFUL DANCE, WALDTEUFEL 11. WALTZ-La Berceuse, 12. GALOP-Adventures of War, . STRAUSS

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A dispute as to the best cigar sold in Boston for ten cents, which arose at the concert last Friday, was settled in the fol-lowing novel manner: The first ten gentle-men who came into the hall smoking were asked their opinion, and six decided on the "Sapristi" and four on the N. S. The loser paid for a box of the "Sapristi."

From an English paper: "The will of the Rev. C. A. Belli, precentor or 'chief chaunter' of St. Paul's Cathedral, has just been proved, the value of the personal estate amounting to over £233,000. highly paid functionary was seldom seen at his post, and it is said he had actually never been in the cathedral since the funeral of the great Duke of Wellington, when Mr. Belli was at first refused admission by an official who did not know him."

ARE THE BEST FOR ART EMBROIDERY. CORTICELLI EMBROIDERY SILK AND FLOSSES Nonotuck Silk Co., 18 Summer St.

London News: The Carl Rosa opera season began May 31, at Drury Lane. During the first week repetitions were announced of 'Le Nozze di Figaro,' 'Nanon,' 'Faust,' Mr. Mackenzie's new and 'Carmen.' 'William the Troubadour' produced the 8th inst. Mr. and Mrs Henschel sang at the inaugural meeting of the English Goethe Society, Mr. Henschel the 'Erlkonig,' and 'Was hor ich draussen vor dem Thor,' Mrs. Henschel 'Kennst du das Land.' 'Zampa' in Italian is promised by Sig Lago (and his confreres in the latest attempt to revive Italian opera.-At the Richter Concerts, since 1879 the more popular elections have been: "Introduction and closing scene from 'Tristan and Isolde' (13 times), the Overture to 'Tannhauser' (12 times), and the Prelude to the 'Meistersinger' (10 times). Next to these come Beethoven's C minor and Choral' symphonies (9 times each), and has 'Eroica' and No, 7 (each 8 times). A new symphony, No. 3, in C by Saint Saens was played for the first time, under the direction of the composer, at the Philharmonic concert, May

Mr. Frank Van der Stucken, director of the Arion club, New York, will write a festival hymn for male chorus and military orchestra to be performed at the dedication of the club's new building, June 12.



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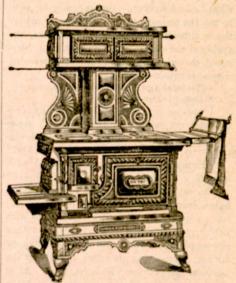


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ANNOUNCEMENTS FOR WEEK ENDING JUNE 25, 1886.

Vol. I. No. 36.

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* Boston Music Hall. *

SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

SATURDAY, -	-	0315		JUNE 19.
1. MARCH—Commemoration,		TG.A	Y	. STRAUSS
2. OVERTURE—Tannhaeuser,		H.F		. WAGNER
3. ENTR' ACTE—Colombe, .		1.		. GOUNOD
4. BALLET MUSIC-Henry VIII,		-		SAINT SAENS
STOOL VERSI - TOTAL	H	7 0		

5. CONCERT WALTZ-Artist Life, . STRAUSS SCHUBERT 6. SERENADE-(Trumpet Obligato by Dr. R. Shuebruk.)

7. PIZZICATO-Sylvia, DELIBES

8. POTPOURRI-Carnival of Venice, . SCHERZ (A study showing how it would have been composed by 1. Handel: 2. Haydn; 3. Brahms; 4. Schumann and Chopin; 5. Mendelssohn; 6. Michaelis; 7. Meyerbeer; 8. Gounod; 9. Strauss; 10. Wagner.)

11. WALTZ-La Berceuse.

9. SELECTION-Martha, FLOTOW 10. GRACEFUL DANCE, SULLIVAN

WALDTEUFEL

12. GALOP-Adventures of War, STRAUSS GRAND SULLIVAN NIGHT Wednesday, June 23

GRAND MENDELSSOHN NIGHT In Preparation,

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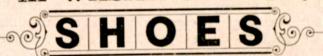
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torios and cantatas, and the Orpheus Club. Providence depended upon her Arion Club.

Rutland experienced a festival.

Saint Louis opened a new Music Hall with some October cannonading, but the wires have been down ever since.

San Francisco has a fine male voice singing club and an educated amateur constitu-

Salem heard two oratorios while her gentle singing club prospered.

Springfield felt the influence of Boston ideas in her Orpheus Ciub, as formerly.

Worcester, Mass. has a week of effort each year. (The County Festival.) A very slender cantata was added to the list of nov-

Toronto, Canada, has a worthy and enterprising record. G. H. W.

Henry F. Chorley, once critic of The Athenœum, spent the last three days of August 1847 with Mendelssohn at Interlachen, Switzerland. It was only two months before Mendelssohn died. The two friends climed up the Hohenbuhl commanding the Lake of Thun and the plain with Neuhaus and Unterseen. While they were climbing the mountain the tinkling of cow-bells came up from some pasture-land. Mendelssohn stopped immediately, listened, smiled and began to sing the pretty pastoral tune in the overture to "William Tell," which is played by the English horn. "How beautiful Rossini has found that!" he exclaimed; "all the introduction, too, is truly Swiss. I wish I could make some Swiss music. But the storm in his overture is very bad?" and he went off again into the pastoral movement. (H. E. KREHBIEL.)

They do funny things at the London Royal College of Music. Two of the candidates for the Montreal scholarship were, it is alleged, actually equal. Common sense would seem to have suggested that the tie should be shot off by means of another and more stringent examination. But the Royal College people tossed up for it, or, to use their own words, they "drew lots." Happily, a private gentleman has come forward to pay for the tuition of the loser, so that a scandal has been avoided. (London Figaro.)

Joseph Bennett has contracted to write the whole of the analysis for the Leeds Festi-He has resigned his position as editor of the Lute.



Rackets from \$1.50 to \$5. Sets of 4 Rackets from \$5 to \$25. VELOCIPEDES, BICYCLES and TRICYCLES,

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Max Maretzek relates that early in the 'fifties, he engaged a concert company for a tour of New England, the troupe including two ladies and two gentlemen. The artists being little known to the New England public, it was decided, from purely business motives, to "star" upon the bills and the programmes the names of the composers whose works were to be performed. Accordingly, the artists' names appeared in small type, below the conspicuous cognomens of Handel, Bellini, Beethoven and Mozart. But what was the astonishment of the ingenious manager when on the morning after the concert, he received from the landlord of the hotel a bill for the board and lodging of the troupe, which read as follows:

Mr. Mozart, room, meals, wine, etc\$5	5.75
Mr. Handel, room, meals, wine, etc	.50
Mrs. Bellini, room, meals, bath and carriage	00.6
Mrs. Beethoven, room and meals	1.00

Mr. Maretzek has that bill in his possession at present. (Indicator.)

According to the New York Tribune, the band in passing the reviewing stand where President Cleveland stood, "burst into Mendelssohn's Wedding March," and the crowd "burst into cheers." If somebody would only "burst into" the daily papers, it would be the burst thing yet. (Boston Commercial Bulletin.)

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MONDAY, JUNE 21, - - 8 to 11

PROGRAMME.

1. MARCH-Metropolitan,		. BIAL
2. OVERTURE—Rubezahl,		FLOTOW
3. SPINNING SONG,	ME	ENDELSSOHN
4. DIVERTIMENTO-Flying Dutchman, .		WAGNER
		DELLINGER
5. SELECTION—Don Cesar, (first time)		DELLINGER
6. CONCERT WALTZ-Village Swallows, .	1.	STRAUSS
7. MEXICAN SERENADE—Mandolina, .		LANGEY
8. MUSICAL CARNIVAL-The Deuce to Pay,		. HAMM
The state of the s		
9. OVERTURE—Fricoche und Cacolet,		. SUPPE
10. WALTZ-Path of Flowers,	W	ALDTEUFEL
11. RUSSIAN DANCE,		. GLINKA
12. GALOP-Better Times,		FAHRBACH

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A dispute as to the best cigar sold in Boston for ten cents, which arose at the concert last Friday, was settled in the following novel manner: The first ten gentlemen who came into the hall smoking were asked their opinion, and six decided on the "Sapristi" and four on the N. S. The loser paid for a box of the "Sapristi."

Mr. Ad. Neuendorff was taken by surprise between the first and second parts of the program at the New Central Park Garden on Sunday night, by being made the recipient of an ebony conductor's desk, closely followed with flowers and applause. Herr Seidelbach made the presentation. It was Mr. Neuendorff's forty-third birthday, and this was more fully solemnized later. (Musical Courier.)

CORTICELLI EMBROIDERY SILK AND FLOSSES ARE THE BEST FOR ART EMBROIDERY. Nonotuck Silk Co., 18 Summer St.

ANTON RUBINSTEIN .- There are cable rumors to the effect that Auton Rubinstein is making ready to come to the United States . The fact of the matter is that the great artist is seriously considering the invitation extended him by the American opera management to come over for the purpose of conducting here the first performance of his opera "Nero," which will be next season's novelty at the Academy of Music. Rubinstein has, however, positively refused to come in his capacity as a pianist and we shall therefore not have the pleasure of hearing his historical recitals. (Musical C ourier.)

THE HAIR APPARENT. - An amusing scene took place in London at the Sarasate concert of May 29. Rubinstein and Saint-Saens, G. A. Osborne, &c., were in the audience. After the ballet music from the "Demon," the people, not noticing that Rubinstein had departed, persisted in applauding Herr Hollman, the violoncellist, who had slipped into Rubinstein's place, and whose excellent "head of hair" favored his being taken for the great artist who is similarly endowed, and who,-to quote Mr. G. A. Osborne's witticism-is, if not the king, at least the "hair apparent" of living pianists.

Sir George Smart's readiness at repartee was strikingly illustrated in the reproof which he administered to Mrs. Salmon, the celebrated soprano of sixty years ago, who was unfortunately addicted to the too frequent use of intoxicants. Upon her appearance upon the platform in a state of partial intoxication, he said, "Madame, you are a large, a fine, and a handsome fish, but to a certainty you will flounder to-night." Which she most certainly did, breaking down at her first attempt to sing, and being literally hissed off the stage. (Key Note.)

Johann Strauss, of Vienna, was recently engaged as chief of orchestra to conduct a series of concerts at St. Petersburg. His conditions were 100,000 francs, with hotel and travelling expenses for three persons. This last stipulation was exacted by the great musician on account of his inordinate passion for tarok, a game which requires four persons to play it. Strauss is so fond of his favorite tarok that he must play it while traveling in the cars as well as when enjoying himself in his rooms.

Before leaving London, where he has again been most successful, the Spanish violinist, Sarasate, refused \$500, which was offered him to accompany Patti in a single song, at the diva's last concert before her marriage. The haughty don demanded \$1,000.

"Wa-al, dern this thing, anyway. The feller at the store told me it was a music stool, but I've been twisting the dern thing every which way fur an hour, and not a gol darned bit of music kin I get out o' it nohow," (Chicago Rambler.)

The wedding cake of Madame Nicolini was of course a Patti-cake. (Transcript.)

SEASON 1886-7.

Boston Symphony Orchestra,

MR. WILHELM GERICKE, Conductor.

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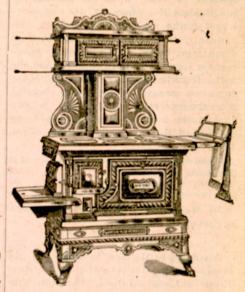
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Vol. I. No. 36.

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C. A. ELLIS......MANAGER

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C. A. ELLIS.....

PROGRAMME.

TUESDAY, **JUNE 22.**

	. RESCH
	BOIELDIEU
1	. BRUCH
	LACHNER

5.	SELECTION-Mignon, .			A. THOMAS
0	WALTZ Managements (first time)	M D	M	ACEADT AND

WALTZ-Marguerite, (first time) R. MACFARLANE 7. SERENADE-Mandolins, (first time) DESORMES

8. TARENTELLA-Neapolitana, (by request) JULLIEN

9. OVERTURE-Apollo, . BONNISSEAU

WALDTEUFEL 10. WALTZ-Violettes,

11. CONCERT POLKA-Gambrinus, . BIAL 12. GALOP-Hurrah for the Field, STRAUSS

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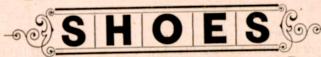
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Henry F. Chorley, once critic of The Athenœum, spent the last three days of August 1847 with Mendelssohn at Interlachen, Switzerland. It was only two months before Mendelssohn died. The two friends climed up the Hohenbuhl commanding the Lake of Thun and the plain with Neuhaus and Unterseen. While they were climbing the mountain the tinkling of cow-bells came up from some pasture-land. Mendelssohn stopped immediately, listened, smiled and began to sing the pretty pastoral tune in the overture to "William Tell," which is played by the English horn. "How beautiful Rossini has found that!" he exclaimed; "all the introduction, too, is truly Swiss. I wish I could make some Swiss music. But the storm in his overture is very bad?" and he went off again into the pastoral movement. (H. E. KREHBIEL.)

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Mr. Maretzek has that bill in his possession at present. (Indicator.)

According to the New York Tribune, the band in passing the reviewing stand where President Cleveland stood, "burst into Mendelssohn's Wedding March," and the crowd "burst into cheers." If somebody would only "burst into" the daily papers, it would be the burst thing yet. (Boston Commercial Bulletin.)

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"Sullivan Night."

1.	MARCH-Soldier's Life,		SCHREINER
2.	OVERTURE-Oberon,		WEBER
3.	WALTZ-Colonen,		STRAUSS
4.	HUNGARIAN DANCES,		BRAHMS
5.	OVERTURE-Pirates of Penzance, .		SULLIVAN
6.	SONG-The Lost Chord,		SULLIVAN
	(Trumpet Obligato, Dr. R. Shuebr	uk.)	
7.	GRACEFUL DANCE,		SULLIVAN
8.	SELECTION-Iolanthe,		SULLIVAN
	THE PARTY OF THE P		
9.	WALTZ-Dolores,	W	ALDTEUFEL
10.	SELECTION-Mikado,		SULLIVAN
11.	CONCERT POLKA-Berets Rouges, .		PERRONET
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ANTON RUBINSTEIN .- There are cable ru mors to the effect that Anton Rubinstein is making ready to come to the United States The fact of the matter is that the great artist is seriously considering the invitation extended him by the American opera management to come over for the purpose of conducting here the first performance of his opera "Nero," which will be next season's novelty at the Academy of Music. Rubinstein has, however, positively refused to come in his capacity as a pianist and we shall therefore not have the pleasure of hearing his historical recitals. (Musical Courier.)

The Hair Apparent.—An amusing scene took place in London at the Sarasate concert of May 29. Rubinstein and Saint-Saens, G. A. Osborne, &c., were in the Laudience. After the ballet music from the "Demon," the people, not noticing that Rubinstein had departed, persisted in applauding Herr Hollman, the violoncellist, who had slipped into Rubinstein's place, and whose excellent "head of hair" favored his being taken for the great artist who is similarly endowed, and who,—to quote Mr. G. A. Osborne's witticism—is, if not the king, at least the "hair apparent" of living pianists.

Sir George Smart's readiness at repartee was strikingly illustrated in the reproof which he administered to Mrs. Salmon, the celebrated "soprano of sixty years ago, who was unfortunately addicted to the too frequent use of intoxicants. Upon her appearance upon the platform in a state of partial intoxication, he said, "Madame, you are a large, a fine, and a handsome fish, but to a certainty you will flounder to-night." Which she most certainly did, breaking down at her first attempt to sing, and being literally hissed off the stage. (Key Note.)

Johann Strauss, of Vienna, was recently engaged as chief of orchestra to conduct a series of concerts at St. Petersburg. His conditions were 100.000 francs, with hotel and travelling expenses for three persons. This last stipulation was exacted by the great musician on account of his inordinate passion for tarok, a game which requires four persons to play it. Strauss is so fond of his favorite tarok that he must play it while traveling in the cars as well as when enjoying himself in his rooms.

Before leaving London, where he has again been most successful, the Spanish violinist, Sarasate, refused \$500, which was offered him to accompany Patti in a single song, at the diva's last concert before her marriage. The haughty don demanded \$1,000.

"Wa-al, dern this thing, anyway. The feller at the store told me it was a music stool, but I've been twisting the dern thing every which way fur an hour, and not a gol darned bit of music kin I get out o' it no-how." (Chicago Rambler.)

The wedding cake of Madame Nicolini was of course a Patti-cake. (Transcript.)

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Boston Symphony Orchestra,

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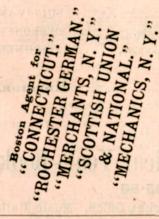
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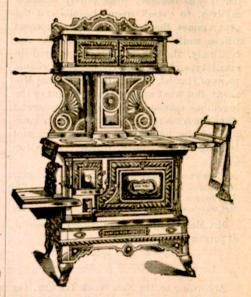
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PROGRAMME.

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12	KRONUNGSMARSCH—Die Folkunger,	. K	RETSCHMER
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BOSTON, JUNE 18, 1886.

MUSICAL ALMANAC, 1885-86.

Boston had fifty-six symphony concerts, three oratorios, fifteen concerts by private singing clubs, millions of pianoforte recitals and no abiding hallucination among her musical critics.

Bangor was creditably active in good mu-

Baltimore had six symphony concerts, two oratorios, two less important choral concerts, and her gregarious German Singing Socie-

Chicago heard the "Messiah," "Elijah," "Christoforus," "The Spectre's Bride" and a miscellaneous programme, all by her Apollo Club. Otherwise her musical condition was null until the three April concerts by the Boston Symphony Orchestra.

Cincinnati had her biennial festival at which Mr. Thomas made enemies, and its guarantors lost money. Her Philharmonic orchestra gave six concerts. "The Messiah" was heard at Christmas, and her Apollo Club (male voices) had a season of exceptional interest.

Cleveland had a modest festival and heard "The Damnation of Faust", (Cincinnati Standard.)

Milwaukee has an Arion Club which is enterprising.

Minneapolis had a Boston man to arrange a few good programmes.

New York went to the opera nightly and discussed the ebb of Mapleson, the flow of "Die Meistersinger" under Anton Seidl, and the conglomerate enterprise at the Academy. She had forty-eight orchestral concerts by Theodore Thomas, twelve by the Philharmonic Society, twelve by the Symphony Society, and the unique contributions of Mr. Van-der Stucken (some five concerts both choral and instrumental). Of oratorios she heard three (including "Parsifal" as concert music) by the Oratorio Society, whose members also gave two large vocal works at the concerts of the Symphony Society. Her two leading German singing clubs were wide awake, and from some six or more other singing clubs on the associate plan some good things came.

Brooklyn made and makes her own mark in music, notwithstanding the Bridge, and her geographical reliance upon New York. Her Philharmonic Society gave twenty-four concerts which included a number of choral novelties. Dudley Buck's Apollo Club produced a new Cantata by their director, and two other singing societies worked hard and probably did something.

Philadelphia had five choral concerts, ora-

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5. SELECTION—Aida, VERDI
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7. SERENADE for Flute and Horn, TITL Mess. E. M. Heindl and E. Schormann.
8. POTPOURRI—Nudschi Tudschi, SCHREINER
THOTOGRAPHE STATE
9. OVERTURE—Tantalusqualen, SUPPE
10. WALTZ-Mello, WALDTEUFEL
11. QUADRILLE-Kunstler, STRAUSS
12. GALOP—The Indian Mail, LAMOTHE

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ANTON RUBINSTEIN.—There are cable ru mors to the effect that Anton Rubinstein is making ready to come to the United States. The fact of the matter is that the great artist is seriously considering the invitation extended him by the American opera management to come over for the purpose of conducting here the first performance of his opera "Nero," which will be next season's novelty at the Academy of Music. Rubinstein has, however, positively refused to come in his capacity as a pianist and we shall therefore not have the pleasure of hearing his historical recitals. (Musical Courier.)

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Sir George Smart's readiness at repartee was strikingly illustrated in the reproof which he administered to Mrs. Salmon, the celebrated soprano of sixty years ago, who was unfortunately addicted to the too frequent use of intoxicants. Upon her appearance upon the platform in a state of partial intoxication, he said, "Madame, you are a large, a fine, and a handsome fish, but to a certainty you will flounder to-night." Which she most certainly did, breaking down at her first attempt to sing, and being literally hissed off the stage. (Key Note.)

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The wedding cake of Madame Nicolini was of course a Patti-cake. (Transcript.)

SEASON 1886-7.

Boston Symphony Orchestra,

MR. WILHELM GERICKE, Conductor.

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SATURDAY, OCTOBER 16.

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FRIDAY, OCTOBER 15.

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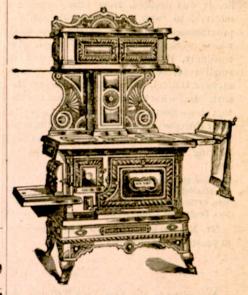
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ANNOUNCEMENTS FOR WEEK ENDING JUNE 25, 1886.

Vol. I. No. 36.

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SUMMER SEASON OF 1886

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

JUNE 24. THURSDAY.

-	MARCH-North Star, OVERTURE-Crown Diamonds,				CONRADI AUBER
	DANSE DES BACCHANTES-Ph	ilemor	n et Ba	ucis,	GOUNOD
4.	HUNGARIAN MARCH-Damnatio	on of I	Faust,		BERLIOZ

5. SELECTION—Aida,		. VERDI
6. CAPRICE—La Belle Amazon, .		LOESCHORN
7. SERENADE for Flute and Horn.		TITL

Mess. E. M. Heindl and E. Schormann. 8. POTPOURRI-Nudschi Tudschi, SCHREINER

9. OVERTURE-Tantalusqualen, SUPPE 10. WALTZ-Mello, . WALDTEUFEL 11. QUADRILLE-Kunstler, STRAUSS

12. GALOP-The Indian Mail,

In Preparation, GRAND MENDELSSOHN NIGHT

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BOSTON, JUNE 18, 1886.

MUSICAL®ALMANAC, 1885-86.

Boston had fifty-six symphony concerts, three oratorios, fifteen concerts by private singing clubs, millions of pianoforte recitals and no abiding hallucination among her musical critics.

Bangor was creditably active in good mu-

Baltimore had six symphony concerts, two oratorios, two less important choral concerts, and her gregarious German Singing Societies.

Chicago heard the "Messiah," "Elijah," "Christoforus," "The Spectre's Bride" and a miscellaneous programme, all by her Apollo Club. Otherwise her musical condition was null until the three April concerts by the Boston Symphony Orchestra.

Cincinnati had her biennial festival at which Mr. Thomas made enemies, and its guarantors lost money. Her Philharmonic orchestra gave six concerts. "The Messiah" was heard at Christmas, and her Apollo Club (male voices) had a season of exceptional interest.

Cleveland had a modest festival and heard "The Damnation of Faust", (Cincinnati Standard.)

Milwaukee has an Arion Club which is enterprising.

Minneapolis had a Boston man to arrange a few good programmes.

New York went to the opera nightly and discussed the ebb of Mapleson, the flow of "Die Meistersinger" under Anton Seidl, and the conglomerate enterprise at the Academy. She had forty-eight orchestral concerts by Theodore Thomas, twelve by the Philharmonic Society, twelve by the Symphony Society, and the unique contributions of Mr. Van-der Stucken (some five concerts both choral and instrumental). Of oratorios she heard three (including "Parsifal" as concert music) by the Oratorio Society, whose members also gave two large vocal works at the concerts of the Symphony Society. Her two leading German singing clubs were wide awake, and from some six or more other singing clubs on the associate plan some good things came.

Brooklyn made and makes her own mark in music, notwithstanding the Bridge, and her geographical reliance upon New York. Her Philharmonic Society gave twenty-four concerts which included a number of choral novelties. Dudley Buck's Apollo Club produced a new Cantata by their director, and two other singing societies worked hard and probably did something.

Philadelphia had five choral concerts, ora-

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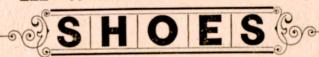
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val. He has resigned his position as editor of the Lute.

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torios and cantatas, and the Orpheus Club.

Rutland experienced a festival.

have been down ever since.

tle singing club prospered.

prising record.

Providence depended upon her Arion

Saint Louis opened a new Music Hall with

San Francisco has a fine male voice singing

Salem heard two oratorios while her gen-

Springfield felt the influence of Boston ideas in her Orpheus Ciub, as formerly.

Worcester, Mass. has a week of effort

each year. (The County Festival.) A very

slender cantata was added to the list of nov-

Toronto, Canada, has a worthy and enter-

Henry F. Chorley, once critic of The

Athenœum, spent the last three days of August 1847 with Mendelssohn at Inter-

lachen, Switzerland. It was only two

months before Mendelssohn died. The two

friends climed up the Hohenbuhl com-

manding the Lake of Thun and the plain

with Neuhaus and Unterseen. While they

were climbing the mountain the tinkling of

cow-bells came up from some pasture-land.

Mendelssohn stopped immediately, listened.

smiled and began to sing the pretty pastoral

tune in the overture to "William Tell,"

which is played by the English horn. "How

beautiful Rossini has found that!" he ex-

claimed; "all the introduction, too, is truly

Swiss. I wish I could make some Swiss

music. But the storm in his overture is

very bad!" and he went off again into the

They do funny things at the London Royal College of Music. Two of the candi-

dates for the Montreal scholarship were, it

is alleged, actually equal. Common sense

would seem to have suggested that the tie

should be shot off by means of another

and more stringent examination. But the

Royal College people tossed up for it, or, to

use their own words, they "drew lots."

Happily, a private gentleman has come for-

ward to pay for the tuition of the loser, so

that a scandal has been avoided. (London

Joseph Bennett has contracted to write the

whole of the analysis for the Leeds Festi-

pastoral movement. (H. E. KREHBIEL.)

G. H. W.

club and an educated amateur constitu-

some October cannonading, but the wires

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Continued in last column.)

Max Maretzek relates that early in the 'fifties, he engaged a concert company for a tour of New England, the troupe including two ladies and two gentlemen. The artists being little known to the New England public, it was decided, from purely business motives, to "star" upon the bills and the programmes the names of the composers whose works were to be performed. Accordingly, the artists' names appeared in small type, below the conspicuous cognomens of Handel, Bellini, Beethoven and Mozart. But what was the astonishment of the ingenious manager when on the morning after the concert, he received from the landlord of the hotel a bill for the board and lodging of the troupe, which read as fol-

Mr. Mozart, room, meals,	wine, etc\$5.75
Mr. Handel, room, meals,	wine, etc
Mrs. Bellini, room, meals	, bath and carriage9.00
Mrs. Beethoven, room and	l meals4.00

Mr. Maretzek has that bill in his possession at present. (Indicator.)

According to the New York Tribune, the band in passing the reviewing stand where President Cleveland stood, "burst into Men-"burst into cheers." If somebody would only "burst into" the daily papers, it would be the burst thing yet. (Boston Commercial Bulletin.)

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FRIDAY, JUNE 25, 8 to 11.

PROGRAMME.

1. M	ARCH-Furst Bariatinsky,			STRAUSS
2. 0	VERTURE-Raymond, .		. 1	. THOMAS
3. A	LLEGRETTO from Symphony	No. 8,	. BE	ETHOVEN
4. S	ALTARELLO,			GOUNOD

5. SELECTION-Huguenots,			MEYERBEER
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NESVADBA 7. PARAPHRASE-"Wie schone bist du," . 8. COMIC POTPOURRI-The Musical Ratcharmer, SCHERZ

KREUTZER 9. OVERTURE-A Night in Granada, . CAROLINE LOWTHIAN 10. DANSE DE BALLET-Puck, WALDTEUFEL

11. WALTZ-Les Fleurs. . STRAUSS 12. GALOP-San Marco,

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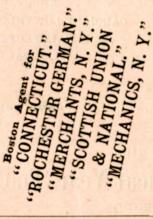
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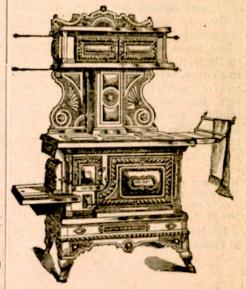
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.....MANAGER

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Boston had fifty-six symphony concerts, three oratorios, fifteen concerts by private singing clubs, millions of pianoforte recitals and no abiding hallucination among her musical critics.

Bangor was creditably active in good music.

Baltimore had six symphony concerts, two oratorios, two less important choral concerts, and her gregarious German Singing Socie-

Chicago heard the "Messiah," "Elijah," "Christoforus," "The Spectre's Bride" and a miscellaneous programme, all by her Apollo Club. Otherwise her musical condition was null until the three April concerts by the Boston Symphony Orchestra.

Cincinnati had her biennial festival at which Mr. Thomas made enemies, and its guarantors lost money. Her Philharmonic erchestra gave six concerts. "The Messiah" was heard at Christmas, and her Apollo Club (male voices) had a season of exceptional interest.

Cleveland had a modest festival and heard "The Damnation of Faust", (Cincinnati Standard.)

Milwaukee has an Arion Club which is enterprising.

Minneapolis had a Boston man to arrange a few good programmes.

New York went to the opera nightly and discussed the ebb of Mapleson, the flow of "Die Meistersinger" under Anton Seidl, and the conglomerate enterprise at the Academy. She had forty-eight orchestral concerts by Theodore Thomas, twelve by the Philharmonic Society, twelve by the Symphony Society, and the unique contributions of Mr. Van-der Stucken (some five concerts both choral and instrumental). Of oratorios she heard three (including "Parsifal" as concert music) by the Oratorio Society, whose members also gave two large vocal works at the concerts of the Symphony So-

Brooklyn made and makes her own mark in music, notwithstanding the Bridge, and her geographical reliance upon New York. Her Philharmonic Society gave twenty-four concerts which included a number of choral novelties. Dudley Buck's Apollo Club produced a new Cantata by their director, and two other singing societies worked hard and probably did something.

ciety. Her two leading German singing

clubs were wide awake, and from some six

or more other singing clubs on the associate

plan some good things came.

Philadelphia had five choral concerts, ora-

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CAD ROBINSON.



torios and cantatas, and the Orpheus Club. Providence depended upon her Arion

Rutland experienced a festival.

Saint Louis opened a new Music Hall with some October cannonading, but the wires have been down ever since.

San Francisco has a fine male voice singing club and an educated amateur constituency.

Salem heard two oratorios while her gentle singing club prospered.

Springfield felt the influence of Boston ideas in her Orpheus Ciub, as formerly.

Worcester, Mass. has a week of effort each year. (The County Festival.) A very slender cantata was added to the list of nov-

Toronto, Canada, has a worthy and enterprising record. G. H. W.

Henry F. Chorley, once critic of The Athenœum, spent the last three days of August 1847 with Mendelssohn at Interlachen, Switzerland. It was only two months before Mendelssohn died. The two friends climed up the Hohenbuhl commanding the Lake of Thun and the plain with Neuhaus and Unterseen. While they were climbing the mountain the tinkling of cow-bells came up from some pasture-land. Mendelssohn stopped immediately, listened, smiled and began to sing the pretty pastoral tune in the overture to "William Tell," which is played by the English horn. "How beautiful Rossini has found that!" he exclaimed; "all the introduction, too, is truly Swiss. I wish I could make some Swiss music. But the storm in his overture is very bad?' and he went off again into the pastoral movement. (H. E. KREHBIEL.)

They do funny things at the London Royal College of Music. Two of the candidates for the Montreal scholarship were, it is alleged, actually equal. Common sense would seem to have suggested that the tie should be shot off by means of another and more stringent examination. But the Royal College people tossed up for it, or, to use their own words, they "drew lots." Happily, a private gentleman has come forward to pay for the tuition of the loser, so that a scandal has been avoided. (London Figaro.)

Joseph Bennett has contracted to write the whole of the analysis for the Leeds Festival. He has resigned his position as editor of the Lute.

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Continued in last column.)

Max Maretzek relates that early in the 'fifties, he engaged a concert company for a tour of New England, the troupe including two ladies and two gentlemen. The artists being little known to the New England public, it was decided, from purely business motives, to "star" upon the bills and the programmes the names of the composers whose works were to be performed. Accordingly, the artists' names appeared in small type, below the conspicuous cognomens of Handel, Bellini, Beethoven and Mozart. But what was the astonishment of the ingenious manager when on the morning after the concert, he received from the landlord of the hotel a bill for the board and lodging of the troupe, which read as fol-

Mr. Mozart, room, meals, wine, etc85.75
Mr. Handel, room, meals, wine, etc
Mrs. Bellini, room, meals, bath and carriage9.00
Mrs. Beethoven, room and meals4.00

Mr. Maretzek has that bill in his possession at present. (Indicator.)

According to the New York Tribune, the 12. GALOP-Fresh as a Rose, . band in passing the reviewing stand where President Cleveland stood, "burst into Mendelssohn's Wedding March," and the crowd "burst into cheers." If somebody would only "burst into" the daily papers, it would be the burst thing yet. (Boston Commercial Bulletin.)

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8 to 11. SATURDAY, JUNE 26,

PROGRAMME.

KRETSCHMER

SCHERZ

WINGSMA DECH Die Fellennger

8. POTPOURRI-Magic Lantern, (first time)

1. KRONUNGSMARSCH-Die Folkunger,		KIL	15CHMIN
2. OVERTURE—Phedre,		. M	ASSENET
3. DANSE DES BACCHANTES-Philemon	et	Baucis,	GOUNOD
4. RIDE OF THE WALKYRES, .			WAGNER
	-		

MICHAELIS 5. IDYLL-Forge in the Forest, (Night-Daybreak-By the Brook-Prayer-The Forge.) GERICKE 6. SONG-My Messengers,

(Solo Trumpet, Dr. R. Shuebruk.) STRAUSS 7. WALTZ-Thousand and one Nights,

HEROLD 9. OVERTURE-Zampa, 10. WALTZ-A Good Time, (first time) WALDTEUFEL . RESCH 11. CONCERT POLKA-Mandolin, FAHRBACH

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ARE THE BEST FOR ART EMBROIDERY. TICELLI EMBROIDERY SILK AND Nonotuck Silk Co., 18 Summer St.

Anton Rubinstein.—There are cable ru mors to the effect that Anton Rubinstein is making ready to come to the United States. The fact of the matter is that the great artist is seriously considering the invitation extended him by the American opera management to come over for the purpose of conducting here the first performance of his opera "Nero," which will be next season's novelty at the Academy of Music. Rubinstein has, however, positively refused to come in his capacity as a pianist and we shall therefore not have the pleasure of hearing his historical recitals. (Musical Courier.)

The Hair Apparent.—An amusing scene took place in London at the Sarasate concert of May 29. Rubinstein and Saint-Saens, G. A. Osborne, &c., were in the audience. After the ballet music from the "Demon," the people, not noticing that Rubinstein had departed, persisted in applauding Herr Hollman, the violoncellist, who had slipped into Rubinstein's place, and whose excellent "head of hair" favored his being taken for the great artist who is similarly endowed, and who,—to quote Mr. G. A. Osborne's witticism—is, if not the king, at least the "hair apparent" of living pianists.

Sir George Smart's readiness at repartee was strikingly illustrated in the reproof which he administered to Mrs. Salmon, the celebrated soprano of sixty years ago, who was unfortunately addicted to the too frequent use of intoxicants. Upon her appearance upon the platform in a state of partial intoxication, he said, "Madame, you are a large, a fine, and a handsome fish, but to a certainty you will flounder to-night." Which she most certainly did, breaking down at her first attempt to sing, and being literally hissed off the stage. (Key Note.)

Johann Strauss, of Vienna, was recently engaged as chief of orchestra to conduct a series of concerts at St. Petersburg. His conditions were 100.000 francs, with hotel and travelling expenses for three persons. This last stipulation was exacted by the great musician on account of his inordinate passion for tarok, a game which requires four persons to play it. Strauss is so fond of his favorite tarok that he must play it while traveling in the cars as well as when enjoying himself in his rooms.

Before leaving London, where he has again been most successful, the Spanish violinist, Sarasate, refused \$500, which was offered him to accompany Patti in a single song, at the diva's last concert before her marriage. The haughty don demanded \$1,000.

"Wa-al, dern this thing, anyway. The feller at the store told me it was a music stool, but I've been twisting the dern thing every which way fur an hour, and not a gol darned bit of music kin I get out o' it no-how." (Chicago Rambler.)

The wedding cake of Madame Nicolini was of course a Patti-cake. (Transcript.)

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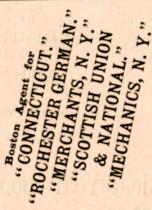
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SUMMER SEASON OF 1886.

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PROGRAMME.

SATURDAY.

JUNE 26.

1. KRONUNGSMARSCH—Die Folkunger, . KRE	TSCHMER
2. OVERTURE—Ruler of the Spirits,	WEBER
3. DANSE DES BACCHANTES—Philemon et Baucis,	GOUNOD
4. RIDE OF THE WALKYRES,	WAGNER

5. IDYLL—Forge in the Forest, MICHAELIS (Night-Daybreak-By the Brook-Prayer-The Forge.)

6. SONG-My Messengers, GERICKE (Solo Trumpet, Dr. R. Shuebruk.)

7. WALTZ-Thousand and one Nights, STRAUSS 8. POTPOURRI-Magic Lantern, (first time) SCHERZ

9. OVERTURE-Zampa, HEROLD 10. WALTZ—A Good Time, (first time) WALDTEUFEL

11. CONCERT POLKA-Mandolin, . RESCH 12. GALOP-Fresh as a Rose, . FAHRBACH

Monday, June 28 . . FIRST "REQUEST" PROGRAMME

Wednesday, June 30 . . GRAND MENDELSSOHN NIGHT

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BOSTON, JUNE 25, 1886.

Felix Mendelssohn was seated at the piano, extemporizing one day in his apartment at Rome, when suddenly a splendid contralto voice repeated a theme out of his "Fantasia." His friends too listened. It was a voice that had often met their ears in all its melody; the young maid of the landlady was in the habit of singing popular Italian airs during her work. On that day, however, Mendelssohn started up in surprise. "She sang my theme quite correctly!" exclaimed he. They opened the window; she was seated on the steps singing, while packing all sorts of fruit into a large basket. "Oh, if I could only hear her sing near." "Call her in, then." "The question is, will she come?" The painters were bolder than the musician, and, after a short and playful negotiation, they persuaded her to come into the room. She was neither handsome nor graceful, and rather shy, but said she was willing to sing her songs. They hurried her to the piano, while the joyous companions grouped themselves in a circle, and the rare contralto voice rose before them like a calm moon. Mendelssohn accompanied her extempore as she sang. It must have been a rich picture and a rich enjoyment. From that moment, Mendelssohn provided for the musical education of this girl in the most self-sacrificing manner, and the simple maid of the Piazza d'Espagna became an excellent singer. How often must she have remembered with deep gratitude the youthful benefactor, whose hand had led her out of obscurity into the bright, warm light! (Exchange.)

A correspondent of the Chicago Indicator, writes from the Omaha Musical Festival: "The chorus treated the Chicago visitors with a frigidity seldom met with this side the North Pole. The ladies and gentlemen who went from Chicago did so to assist in the success of the festival, and not for pecuniary gain; but all they did bear away which could be termed hospitality was the remembrance of a tin dipper, from which they drank ice water of such a peculiar flavor as to be open to the suspicion that it had been doctored for their special benefit. The height of the thermometer, however, kept the Chicago people from being actually frozen by this water and chorus."

A piano house which advertises largely lately printed a cut showing the figure of a woman at the pianoforre whose face was almost obliterated by the inkiest of all inks; it was labeled "our patent."

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FROM SATIN AND FRENCH KID.

CAD ROBINSON,





"Look at that basket over there," said a comic opera manager the other day. "It is filled with letters received during the week asking for deadhead tickets. There is a lady who writes that she is cultivating a taste for music and has two children who can play the piano. 'Will I be so kind as to send her four front seats for the matinee? She would pay for them, but her expenses,' and so on. The last line intimates that 'the fourth seat is for a friend who will help mind the children.' Needless to relate, I have not the slightest acquaintance with the woman. Here is a bundle from men who say they have met me at different times, all asking for one, two or four seats. This is from the proprietor of a fashionable singing school, informing me that, 'as her pupils are the daughters of society people and young ladies who should be taught to appreciate the opera, it would be a wise thing for me to send her a proscenium box, so that she can bring a dozen or so of her girls to have their taste for artistic music cultivated'-at my expense, etc., etc.

(Musical Courier.)

June has yet been unpropitious to openair music, but soon it may brighten its tearful countenance and give us the summer sun in full splendor. Then we shall see the entrepreneurs of open-air music busy to please the multitudes. America beats England hollow in fine summer music; there are no Cappa and Gilmore bands there; no Neuendorff gives delightful programmes in artificial gardens and the miserable English seaside bands cannot be compared to the hundred and one excellent entertainments that are provided in most of our summer resorts for the visitors. In summer music America leads the way and the Briton owns up that his is but a tin-kettle affair.

(Music and Drama.)

So successful have Mr. Neuendorff's Central Park Garden Concerts been that the place is always filled. Last Sunday was, however, an extra occasion; it was Mr. Neuendorff's forty-third birthday, and he was presented with a handsome ebony music stand, mounted in silver, and a beautiful flower piece.

Anton Schott, the celebrated Wagnerian tenor, made an impression at Copenhagen, recently. He created intense enthusiasm in the "Preislied" from the Meistersinger, Tannhauser's "Pilgrimage to Rome," and Lohegrin's "Farewell." Copenhagen thought it had never heard so fine or impressive a singer.

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PATTI'S WEDDING HYMN.

Llanwer wynwes hen gwontawe A cherddorol dan;

A chyd floeddiwn croesaw idds Fanon hoff y gan.

Literally translated:

Patti cake, Patti cake, Marry me again,

I take the cake for marrying: Take me, I pray-amen!

-Exchange.

Wieniawski the violinist once gave a concert before the Czar Alexander II., and one attendant, a large Newfoundland dog. The dog becoming fonder of the violinist as the music proceeded, had embraced the terrified player, his huge body and paws nearly covering him, when the Czar enjoying the alarm of his guest inquired, "Wieniawski, does the dog incommode you at all?" "Your Majesty," replied the artist, "I fear I incommode the dog."

The reason the above is reproduced is on 9. POTPOURRI-Carneval of Venice, account of its clever application; doubtless the repartee originated with Saul, or even before his time, but it appears fanciful and virgin-like from a Wieniawski.

A dispute as to the best cigar sold in Boston for ten cents, which arose at the concert last Friday, was settled in the following novel manner: The first ten gentlemen who came into the hall smoking were asked their opinion, and six decided on the "Sapristi" and four on the N. S. The loser paid for a box of the "Sapristi."

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. SCHERZ

	1. MARCH—Athalia, MENDELSSOHI	N
Service Company	2. OVERTURE—Semiramide, ROSSIN	I
	3. LARGHETTO from Symphony No. 2, BEETHOVE	N
	4. FIRE CHARM RIDE OF THE WALKUKE Die Walkure, . WAGNE	R
	5. SELECTION—Faust, GOUNO	D
	6. WALTZ-Fairy Tales, STRAUS	S
	7. TARENTELLA—Neapolitana, JULLIE	N
	8. HUNGARIAN MARCH-Damnation of Faust, BERLIC	Z

5. 101100tttt carnovaror consec,	
10. MEXICAN SERENADE—Mendolinata,	LANGEY
11. WALTZ-My Dream,	. WALDTEUFEL
12. GALOP-Military,	voss

JOHN C. MULLALY......CONDUCTOR

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Boston Symphony Orchestra,

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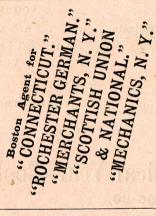
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Vol. I. No. 37.

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

MONDAY. **JUNE 28.**

First "Request" Programme.

1. MARCH-Athalia, MENDELSSOHN 2. OVERTURE-Semiramide. . ROSSINI

3. LARGHETTO from Symphony No. 2, BEETHOVEN

4. FIRE CHARM RIDE OF THE WALKUKE Die Walkure, . WAGNER

5. SELECTION-Faust. GOUNOD

6. WALTZ-Fairy Tales, STRAUSS

7. TARENTELLA-Neapolitana, JULLIEN

8. HUNGARIAN MARCH-Damnation of Faust, BERLIOZ

9. POTPOURRI-Carneval of Venice, . SCHERZ

10. MEXICAN SERENADE-Mandolinata, . LANGEY

11. WALTZ-My Dream, . WALDTEUFEL

12. GALOP-Military, .

Wednesday, June 30 . . GRAND MENDELSSOHN NIGHT

Refreshment Department in charge of Mr. Joseph Gahm.

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THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

TUESDAY. **JUNE 29.**

1. MARCH-Greeting to America, BIAL 2. OVERTURE-Masaniello, AUBER 3. LIED-The Dream, WAGNER 4. BALLET MUSIC-Feramors, . RUBINSTEIN

5. DIVERTIMENTO-Don Juan, MOZART 6. POLKA MARCH-The Volunteer. METRA 7. GAVOTTE-Etta, R. KING 8. OVERTURE-Maritana, WALLACE

9. SELECTION-Belle Helene, . OFFENBACH 10. CAPRICE-The Music Box, . SCHERZ 11. WALTZ-Le Premier Bouquet WALDTEUFEL

12. GALOP-Bucephale,

Wednesday, June 30 . . GRAND MENDELSSOHN NIGHT

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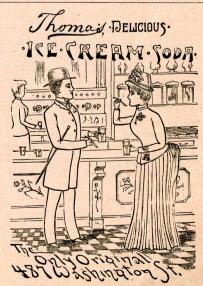
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BOSTON, JUNE 25, 1886.

Felix Mendelssohn was seated at the piano, extemporizing one day in his apartment at Rome, when suddenly a splendid contralto voice repeated a theme out of his "Fantasia." His friends too listened. It was a voice that had often met their ears in all its melody; the young maid of the landlady was in the habit of singing popular Italian airs during her work. On that day, however, Mendelssohn started up in surprise. "She sang my theme quite correctly!" exclaimed he, They opened the window; she was seated on the steps singing, while packing all sorts of fruit into a large basket. "Oh, if I could only hear her sing near." "Call her in, then." "The question is, will she come?" The painters were bolder than the musician, and, after a short and playful negotiation, they persuaded her to come into the room. She was neither handsome nor graceful, and rather shy, but said she was willing to sing her songs. They hurried her to the piano, while the joyous companions grouped themselves in a circle, and the rare contralto voice rose before them like a calm moon. Mendelssohn accompanied her extempore as she sang. It must have been a rich picture and a rich enjoyment. From that moment, Mendelssohn provided for the musical education of this girl in the most self-sacrificing manner, and the simple maid of the Piazza d'Espagna became an excellent singer. How often must she have remembered with deep gratitude the youthful benefactor, whose hand had led her out of obscurity into the bright, warm light! (Exchange.)

A correspondent of the Chicago Indicator, writes from the Omaha Musical Festival: "The chorus treated the Chicago visitors with a frigidity seldom met with this side the North Pole. The ladies and gentlemen who went from Chicago did so to assist in the success of the festival, and not for pecuniary gain; but all they did bear away which could be termed hospitality was the remembrance of a tin dipper, from which they drank ice water of such a peculiar flavor as to be open to the suspicion that it had been doctored for their special benefit. height of the thermometer, however, kept the Chicago people from being actually frozen by this water and chorus."

A piano house which advertises largely lately printed a cut showing the figure of a woman at the pianoforre whose face was almost obliterated by the inkiest of all inks; it was labeled "our patent."

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"Look at that basket over there," said a comic opera manager the other day. "It is filled with letters received during the week asking for deadhead tickets. There is a lady who writes that she is cultivating a taste for music and has two children who can play the piano. 'Will I be so kind as to send her four front seats for the matinee? She would pay for them, but her expenses,' and so on. The last line intimates that 'the fourth seat is for a friend who will help mind the children.' Needless to relate, I have not the slightest acquaintance with the woman. Here is a bundle from men who say they have met me at different times, all asking for one, two or four seats. This is from the proprietor of a fashionable singing school, informing me that, 'as her pupils are the daughters of society people and young ladies who should be taught to appreciate the opera, it would be a wise thing for me to send her a proscenium box, so that she can bring a dozen or so of her girls to have their taste for artistic music cultivated'-at my expense, etc., etc.

(Musical Courier.)

June has yet been unpropitious to openair music, but soon it may brighten its tearful countenance and give us the summer sun in full splendor. Then we shall see the entrepreneurs of open-air music busy to please the multitudes. America beats England hollow in fine summer music: there are no Cappa and Gilmore bands there; no Neuendorff gives delightful programmes in artificial gardens and the miserable English seaside bands cannot be compared to the hundred and one excellent entertainments that are provided in most of our summer resorts for the visitors. In summer music America leads the way and the Briton owns up that his is but a tin-kettle affair.

(Music and Drama.)

So successful have Mr. Neuendorff's Central Park Garden Concerts been that the place is always filled. Last Sunday was, however, an extra occasion; it was Mr. Neuendorff's forty-third birthday, and he was presented with a handsome ebony music stand, mounted in silver, and a beautiful flower piece.

Anton Schott, the celebrated Wagnerian tenor, made an impression at Copenhagen, recently. He created intense enthusiasm in the "Preislied" from the Meistersinger, Tannhauser's "Pilgrimage to Rome," and Lohegrin's "Farewell." Copenhagen thought it had never heard so fine or impressive a singer.

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Llanwer wynwes hen gwontawe A cherddorol dau: A chyd floeddiwn croesaw idds

Fanon hoff y gan.

Literally translated:

Patti cake, Patti cake, Marry me again.

I take the cake for marrying:

Take me, I pray-amen! -Exchange.

Wieniawski the violinist once gave a concert before the Czar Alexander II., and one attendant, a large Newfoundland dog. The dog becoming fonder of the violinist as the music proceeded, had embraced the terrified player, his huge body and paws nearly covering him, when the Czar enjoying the alarm of his guest inquired, "Wieniawski, does the dog incommode you at all?" "Your Majesty," replied the artist, "I fear I incommode the dog."

A dispute as to the best cigar sold in Boston for ten cents, which arose at the concert last Friday, was settled in the following novel manner: The first ten gentlemen who came into the hall smoking were asked their opinion, and six decided on the "Sapristi" and four on the N. S. The loser paid for a box of the "Sapristi."

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MENDELSSOHN 5. OVERTURE-Trompeten, 6. PARAPHRASE-Loreley, NESVADBA 7. GAVOTTE CELEBRE, . SILAS KONTSKI 8. CAPRICE-Awakening of the Lion,

STRAUSS 9. SELECTION-Merry War, WALDTEUFEL 10. WALTZ-Reverie, CONRADI 11. OFFENBACHIANA, 12. NARCH-Musical Exchange, FUENKENSTIEN

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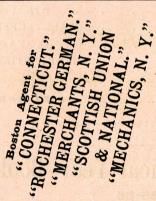
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Vol. I. No. 37.

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SUMMER SEASON OF

THE MUSIC HALL

PROMENADE CONCERTS

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

WEDNESDAY. JUNE 30.

Second "Composer's Night."

1. OVERTURE.

2. NOCTURNE.

3. SCHERZO.

4. WEDDING MARCH,

Midsummernights Dream.

MENDELSSOHN MENDELSSOHN

MENDELSSOHN

MENDELSSOHN

5. OVERTURE-Trompeten, MENDELSSOHN

6. PARAPHRASE-Loreley. . NESVADBA 7. GAVOTTE CELEBRE.

. SILAS 8. CAPRICE-Awakening of the Lion, KONTSKI

9. SELECTION-Merry War, STRAUSS

10. WALTZ-Reverie, WALDTEUFEL 11. OFFENBACHIANA, . CONRADI

12. MARCH-Musical Exchange, FUENKENSTIEN

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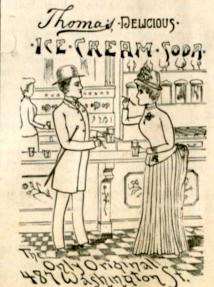
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SUMMER SEASON OF 1886

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

JULY 1. etc. THURSDAY,

1. MARCH—Hoch Osterreich,	. STRAUSS
2. OVERTURE—Martha,	. FLOTOW
3. SONG-Looking Back, (Solo Saxophone, Mr. E. STRASSER.)	SULLIVAN

VERDI 4. SELECTION-Traviata,

GUNGL 5. WALTZ-Dream on the Ocean, BACH

6. NOCTURNE-Awakening of Spring, 7. CONCERT POLKA-Pizzicato, . STRAUSS

BIZET 8. DIVERTIMENTO-Carmen,

OFFENBACH 9. OVERTURE-Mr. Choufleuri,

WALDTEUFEL 10. WALTZ-Reverie, . MILLOCKER

11. POTPOURRI-Beggar Student, 12. MARCH-Metropolitan, BIAL

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BOSTON, JUNE 25, 1886.

Felix Mendelssohn was seated at the piano, extemporizing one day in his apartment at Rome, when suddenly a splendid contralto voice repeated a theme out of his "Fanta-His friends too listened. It was a voice that had often met their ears in all its melody; the young maid of the landlady was in the habit of singing popular Italian airs during her work. On that day, however, Mendelssohn started up in surprise. "She sang my theme quite correctly!" exclaimed he, They opened the window; she was seated on the steps singing, while packing all sorts of fruit into a large basket. "Oh, if I could only hear her sing near." "Call her in, then." "The question is, will she come?" The painters were bolder than the musician, and, after a short and playful negotiation, they persuaded her to come into the room. She was neither handsome nor graceful, and rather shy, but said she was willing to sing her songs. They hurried her to the piano, while the joyous companions grouped themselves in a circle, and the rare contralto voice rose before them like a calm moon. Mendelssohn accompanied her extempore as she sang. It must have been a rich picture and a rich enjoyment. From that moment, Mendelssohn provided for the musical education of this girl in the most self-sacrificing manner, and the simple maid of the Piazza d'Espagna became an excellent singer. How often must she have remembered with deep gratitude the youthful benefactor, whose hand had led her out of obscurity into the bright, warm light! (Exchange.)

A correspondent of the Chicago Indicator, writes from the Omaha Musical Festival: "The chorus treated the Chicago visitors with a frigidity seldom met with this side the North Pole. The ladies and gentlemen who went from Chicago did so to assist in the success of the festival, and not for pecuniary gain; but all they did bear away which could be termed hospitality was the remembrance of a tin dipper, from which they drank ice water of such a peculiar flavor as to be open to the suspicion that it had been doctored for their special benefit. The height of the thermometer, however, kept the Chicago people from being actually frozen by this water and chorus."

A piano house which advertises largely lately printed a cut showing the figure of a woman at the pianoforre whose face was almost obliterated by the inkiest of all inks; it was labeled "our patent."

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"Look at that basket over there," said a

comic opera manager the other day. "It is

filled with letters received during the week

asking for deadhead tickets. There is a

lady who writes that she is cultivating a taste for music and has two children who

can play the piano. 'Will I be so kind as to

send her four front seats for the matinee?

She would pay for them, but her expenses,'

and so on. The last line intimates that 'the

fourth seat is for a friend who will help

mind the children.' Needless to relate, I have not the slightest acquaintance with the woman. Here is a bundle from men who

say they have met me at different times, all

asking for one, two or four seats. This is

from the proprietor of a fashionable singing

school, informing me that, 'as her pupils

are the daughters of society people and

young ladies who should be taught to ap-

preciate the opera, it would be a wise thing

for me to send her a proscenium box, so

that she can bring a dozen or so of her girls

to have their taste for artistic music culti-

June has yet been unpropitious to open-

air music, but soon it may brighten its tear-

ful countenance and give us the summer

sun in full splendor. Then we shall see the

entrepreneurs of open-air music busy to

please the multitudes. America beats

England hollow in fine summer music; there

are no Cappa and Gilmore bands there; no

Neuendorff gives delightful programmes in

artificial gardens and the miserable English

seaside bands cannot be compared to the

hundred and one excellent entertainments

that are provided in most of our summer

resorts for the visitors. In summer music

America leads the way and the Briton owns

So successful have Mr. Neuendorff's Cen-

tral Park Garden Concerts been that the

place is always filled. Last Sunday wis,

however, an extra occasion; it was Mr. Neu-

endorff's forty-third birthday, and he was

presented with a handsome ebony music

stand, mounted in silver, and a beautiful

Anton Schott, the celebrated Wagnerian

tenor, made an impréssion at Copenhagen,

recently. He created intense enthusiasm in

the "Preislied" from the Meistersinger,

Tannhauser's "Pilgrimage to Rome," and

Lohegrin's "Farewell." Copenhagen thought

it had never heard so fine or impressive a

up that his is but a tin-kettle affair.

(Musical Courier.)

(Music and Drama.)

vated'-at my expense, etc., etc.

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Llanwer wynwes hen gwontawe A cherddorol dan;

A chyd floeddiwn croesaw idds Fanon hoff y gan.

Literally translated:

Patti cake, Patti cake, Marry me again,

I take the cake for marrying: Take me, I pray-amen!

Wieniawski the violinist once gave a concert before the Czar Alexander II., and one attendant, a large Newfoundland dog. The dog becoming fonder of the violinist as the music proceeded, had embraced the terrified player, his huge body and paws nearly covering him, when the Czar enjoying the alarm of his guest inquired, "Wieniawski, does the dog incommode you at all?" "Your Majesty," replied the artist, "I fear I incommode the dog."

A dispute as to the best cigar sold in Boston for ten cents, which arose at the concert last Friday, was settled in the fol-lowing novel manner: The first ten gentlemen who came into the hall smoking were asked their opinion, and six decided on the "Sapristi" and four on the N. S. The loser paid for a box of the "Sapristi." The loser

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8 to 11. FRIDAY, JULY 2,

PROGRAMME.

1.	MARCH-Don Cesar,	100	1	DELLINGE	R
2.	OVERTURE-Romantique, .			KELER BEL.	A
3.	WALTZ-Better Times,			STRAUS	s
4.	REMINISCENCES OF TANNHAU	SER,		. WAGNE	R
	The state of the s				
	POTROUPRI Lucrosia Borsia			DONIZETT	T
5.	POTPOURRI—Lucrezia Borgia, .		235	DOMIZETI	-
6.	NOCTURNE-Monastery Bells, .			. WEL	Y
7.	SERENADE—Italian Guitar,			. SCHER	Z
8.	SELECTION-Prince Methusalem,	, 0		. STRAUS	S
	THE RESERVE TO BE SHOULD B	TY.	_		

. CARL 10. POTPOURRI-In the Opera, STONE 11. WALTZ-Summer Night, PARLOW 12. GALOP-Fresh Roses.

9. OVERTURE-A Day in Berlin,

JOHN C. MULLALY......CONDUCTOR.

VOL. III.

The Boston Musical Year-Book For 1885-86

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ARE THE BEST FOR ART EMBROIDERY. CORTICELLI EMBROIDERY SILK AND FLOSSES Nonotuck Silk Co., 18 Summer St.

Hanslick thus describes his experience when visiting Beethoven's birthplace at Bonn: "On my way home from Schumann's grave I came to an unassuming house in the Rheingasse, bearing the inscription 'Beethoven's Birthplace.' I entered a damp passage, climbed up a dark, narrow wooden staircase, and was ushered into an empty, dismal room, the decaying walls and tiny latticed windows of which spoke its antiquity. "Beethoven was born in this room,' said my guide as positively as if he had been present on the occasion. Bareheaded and with a throbbing heart I gazed upon the hallowed but exceedingly dirty apartment in which Beethoven uttered his first wail. Then at the risk of breaking my neck, I stumbled down the gloomy staircase into the street, and was no little astounded when, a little further on, I came upon a house in the Bonngasse displaying a marble table with the device, 'Ludwig van Beethoven was born here.' During my previous emotion I had forgotten the contest of some years ago as to which of the two houses had really been the scene of Beethoven's debut upon the world's stage. The incident, comtemplated from afar, has a comic aspect; but, on the spot, the shock it inflicted was very painful. Of a verity, the authorities of Bonn should insist upon removing the memorial tablet from one of these two houses. Two rival birthplaces constitute an intolerable anomaly. Besides there is no doubt as to which is the house. Thayer's researches have established it as an indisputable fact that Beethoven was born at No. 515 Bonngasse, and was at least five years old when his family moved into Fischer's house in the Rheingasse. Away, then, with the tablet from the front of this latter house, and never again let a worshipper of Beethoven imperil his pious neck on its abominable corkscrew staircase."

At the end of a lengthy and fulsome musical criticism in the Pittsburgh Globe of recent date is the following comment by the editor:—"We declined for seasons satisfactory to ourselves to say anything about the Mozart concerts, and the above has been submitted by a substitute. If he has not succeeded in piling on more 'taffy' than any one who has gone before him it is probably due to the fact that we killed him before he wrote the report of the second concert."

A London correspondent has it, "Rubinstein has fairly conquered London and is "the rage;" people go to his recitals hours before the time and take something along to refresh themselves with." Has Rubinstein taken a leaf from the experience of the Music Hall Promenades and and added one, or were they only sandwiches?

In part IV. of his charming "Their Pilgrimage," now continuing in Harper's Magazine, Charles Dudley Warner encounters the Casino at Newport, and its music which he styles "not rink music." If the popular director of the Music Hall Promenade Concerts has not espied this compliment to him he may if he reads the BULLETIN.

London Figaro says, "The expression on Rubinstein's face while playing the harpsichord and virginal music of the last century would have done credit to a patient in the surgery of a dentist." SEASON 1886-7.

Boston Symphony Orchestra,

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Mrs. E. P. Duffield.

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The recent Cincinnati May Festival which passed in apparent harmony seems nevertheless to have developed some discordant postludes. Such, at least, we must conclude to be the case when reading of Mr. Arthur Mees's resignation as chorus master, and when it is further learned that the secretary (Mr. Lucian Wulsen's) resignation is in the hands of the directors. (Musical Courier.)

An Omaha daily critic says "The Messiah" is Mendelssohn's greatest work, and "Every Valley" one of its strongest choruses.

The critics are not unanimous on Mackenzie's new opera, "Guillem the Trouladour."

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ANNOUNCEMENTS FOR WEEK ENDING JULY 9, 1886.

Vol. I. No. 38.

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SUMMER SEASON

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

JULY 3. SATURDAY,

1. MARCH-To the Front, GUNGL

WEBER 2. OVERTURE-Euryanthe,

3. SCHERZO from the Reformation Symphony, MENDELSSOHN

4. HUNGARIAN RHAPSODY No. 2, . LISZT

WAGNER 5. OVERTURE-Tannhauser, (by request)

6. CONCERT POLKA for two Piccolos, RIETZEL (Mess. Rietzel and Fox.)

7. ORIENTAL MARCH-The Caravan, LANGEY

8. DESCRIPTIVE POTPOURRI-A Summer Day in Norway, (first time) WILLMERS

SUPPE 9. OVERTURE-Poet and Peasant,

10. POLKA MARCH-The Volunteer, . METRA

WALDTEUFEL 11. WALTZ-Fantine,

12. GALOP-In a Hurry. . FAHRBACH

Refreshment Department in charge of Mr. Joseph Gahm.

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SUMMER SEASON

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

MONDAY, JULY 5.

1. MARCH-America. EILENBERG

2. OVERTURE-A Night in Granada.

KREUTZER 3. WALTZ-Mello, . WALDTEUFEL

4. SELECTION-Heart and Hand, LECOCO

5. OVERTURE-Pique Dame, . SUPPE

6. DIVERTIMENTO-Lohengrin, WAGNER 7. PATROL-The band passes, . PURDY

8. POTPOURRI-Mikado. SULLIVAN

9. FANTASIA-Visions in a Dream, . LUMBYE

10. GAVOTTE-Whispered Love, ABECASIS 11. WALTZ-Le Petit Bleu. WENZEL

12. POTPOURRI—National Melodies. WIEGAND

Wednesday, July 7. STRAUSS NIGHT

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ANNOUNCEMENTS FOR WEEK ENDING JULY 9, 1886.

Vol. I. No. 38.

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PROMENADE CONCERTS

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

C. A. ELLIS......MANAGER

PROGRAMME.

TUESDAY, - - - JULY 6.

1. MARCH—Gablenze, STRAUSS

2. OVERTURE—Barber of Seville, ROSSINI
3. CAVATINA RAFF

4. SPANISH DANCES, (first time) . MOSZKOWSKY

5. SELECTION—Huguenots, . . . MEYERBEER

6. WALTZ-Feenmarchen, . . . STRAUSS

7. CONCERT POLKA-Da Capo, (first time) . SCHERZ

8. POTPOURRI—The Jolly Figaro, . . . HAMM

9. OVERTURE-Marco Spada, . . . AUBER

10. SELECTION-Black Hussar, MILLOCKER

11. WALTZ-By-gone Days, . . . WALDTEUFEL

12. GALOP-Here and There, . . . DICHSTEIN

To-morrow (Wednesday), . . STRAUSS NIGHT

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* Boston Music Hall. *

SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

JULY 7. WEDNESDAY,

THIRD "COMPOSER'S NICHT."

1. MARCH-Coronation,

2 REVERIE

12. GALOP-Bandits,

2. OVERTURE-Merry Wives of Windsor,

o. Italiani,	
4. CONCERT POLONAISE—Fest (first time),	STRAUSS
5. SELECTION—Merry War,	STRAUSS
6. WALTZ—Sounds from the Vienna Woods,	STRAUSS
7. {a. MAZURKA—Die Wahrsagerin (first time), b. POLKA—Brautschau (first time),	STRAUSS STRAUSS
8. FANTASIA—Melodische Tandelion (first time),	STRAUSS
Company of the second s	
9. OVERTURE—Madame Boniface,	LACOME
10. POTPOURRI—Gypsy Baron	STRAUSS
11. GAVOTTE—Forget me not,	TH. GIESE
12. GALOPBandits	STRAUSS

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DURING THE SEASON.

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BOSTON, JULY 2, 1886.

An "Enraged Musician" writes to the editor of the St. James Gazette complaining bitterly of the distressing ignorance which press critics and "literary people" generally show in dealing with matters musical. He says: "Everyone knows what messes literary people make when they meddle with music, and yet they will do it. I have found two splendid instances to-day-one in your own issue. Dickens, describing Mr. Scadder, the rascally Yankee, says: 'He wore his shirt-collar open, so that every time he spoke something was seen to twitch and jerk up in his throat, like the little hammers in a harpsichord when the notes are struck.' But why harpsichord; there are no 'hammers' in a harpsichord; hammers are the essential of the piano, and the 'jacks' which plucked the string in the older instrument could not be seen, but were carefully hidden from view beneath a wooden bar or roof which covered them and kept them from shooting up. Dickens was thinking of the hammers of the old square piano, which 'jerk up and down' exactly as he says, and then he recollected the word 'harpsichord,' and put it in as more picturesque. But how unlike this to his usual accurate description! In your own number to-day an ingenious correspondent finds an 'analogy' between 'Beethoven's Abschied Symphony' (he might as well have said 'Farewell') and Mr. Very clever, no Gladstone's situation. doubt, and very close. But why 'Beethoven's?' No one of Beethoven's nine symphonies is called the 'Farewell.' It is Haydn's, and why could not the man get it otherwise right while he was about it? So popular all over Germany!' I'll make a bet that it is not heard in the whole of Germany and Austria six times a year. It is, as Mendelssohn called it, a 'melancholy little piece,' and is rarely, if ever, played. Then again: 'Hardly is the symphony begun and the orchestra in full swing when the primo violino is observed to put his instrument into its case and retire * * * until, at last, the kettle-drummer alone remains, and he then withdraws.' Now, the 'Farewell' is confined to the last of the four movements of the symphony; there are no drums, and the two violins go on to the very end of all! I don't object to your correspondent finding an analogy to politics in music; only, for God's sake, let him do it correctly. Why is poor music to be blundered over in this

An instrumental society cailed "La Symphonie" has been doing good work in Paris lately in bringing forward works by French composers. The conductor is M. Rabuteau.

fashion?"

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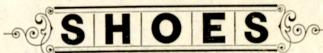
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FROM SATIN AND FRENCH KID.

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Mr. Carl Rosa's method of dealing with the bouquet nuisance on Monday night merits imitation. Some simpleton sent Miss __ Burton a basket of flowers, with a note openly sticking out of the basket handle. The lady attendant marched down the stalls bearing this bassinet, and it was handed across the orchestra until it reached the "second-second" violin, who offered it to Mr. Rosa- Figaro is read in families, and it would, perhaps, be better not to repeat, on hearsay evidence, the exact phrase used when the eminent conductor was asked to pose as a boquet-holder. The "secondsecond" violin thereupon resolved to present it himself, and, rising from his seat, he held it just over the gas. Drury Lane Theatre is not insured against fire, so Mr. Rosa gave the basket a contemptuous push with the tip of his baton, and had not Miss Burton, on the arrival of the Count, gathered up the fragments before she rushed to the cupboard, the pretty flowers would probably have been ignominiously swept up by the attendants. (London Figaro.)

Here are some facts concerning next season's artists at the N. Y. Metropolitan Opera House: Frau Andressen is not coming, the engagement of Herr Gritzinger is not certain, and Frau Schroeder-Haufstaengel will remain in Europe. The tenors are Herr Zobel, of Wiesbaden; Herr Alvary and Herr Mayer. Mr. Stanton states that he has in view the engagement of one of the leading German tenors, but refuses at present to divulge his name. Among the engagements of sopranos are Fraulein Foerstner, of Stuttgart; Fraulein Franconi, of Augsburg, and Fraulein Betler, a pupil of the Vienna Conservatory. The list of baritones includes Herr Basch, of Dresden, and Herr Von Milde, of Weimar. Max Heinrich is also engaged. Herr Sieglitz, a basso, from Dresden, is also on the list.

Among new productions promised, are Wagner's "Siegfried," Goldmark's "Merlin" Brull's "Golden Cross," and Helmsberger's opera and ballet, "Fata Morgana."

To play Mendelssohn properly, one ought to play, say Mozart before. All tendency toward a sentimental reading, even in certain melodic passages peculiar to him and of frequent occurrence in his work, should be abandoned. Let such passages be performed strictly and simply in time, with a full, even touch, and they will certainly be found to have more charm and more distinction played in this way than in agitated passionate rubato. Mendelssohn insisted above all things upon a rigid observance of time.-Bulow.



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This elegant extract is from the Key Note: A curious unpublished letter of Beethoven, has just been presented to the Paris Conservatoire, by M. Maurin, the violinist. It is addressed to Madame Bigot, the young Alsatian pianist, who first "mashed" Haydn, and afterwards captivated Beethoven. The contents of the letter are not of any particular interest.

A dispute as to the best cigar sold in Boston for ten cents, which arose at the concert last Friday, was settled in the following novel manner: The first ten gentlemen who came into the hall smoking were asked their opinion, and six decided on the "Sapristi" and four on the N. S. The loser paid for a box of the "Sapristi."

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THURSDAY, JULY 8,

PROGRAMME.

1.	MARCH-Teufels, .		,			SUPPE
2.	OVERTURE-Cosi fan tutti,					MOZART
3.	ANDANTE from Symphony	No. 1,			B	EETHOVEN
4.	HUNGARIAN MARCH—Da	mnati	on of I	aust,		BERLIOZ
	e Mark office	17.5		778		TTELET
5.	OVERTURE—Sirene, .					AUBER
6.	REVERIE-St. Cecile,					GOUNOD
7.	CONCERT POLKA-Berets	Rouge	es,			PERRONET
8.	POTPOURRI—The Musical	Portfe	olio,			HAMM
				-		
9.	SELECTION-Nanon,					GENEE
10.	QUADRILLE-Kunstler,					STRAUSS
11.	WALTZ-Joie Envolee,	. 19			WA	LDTEUFEL
12.	GALOP-Impetus, .	. 5			ST	PEINHAGEN
17.5						The second second second

VOL. III,

JOHN C. MULLALY......CONDUCTOR.

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'HE manner of presenting local musical happenings will be as usual. The scope of the book is gradually being extended. The new volume will furnish a condensed record of the work of the whole country; that of important cities being classified. Notable first performances abroad will be recorded.

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Theodore Thomas's summer-night concerts in Chicago will be given at the Exposition Building, beginning on Monday evening, the 5th proximo. The stage, seats, &c., are being arranged in the north end of the building, with promenades, refreshment tables, &c., as heretofore. The programs will retain the special features known as "the composers' night," Tuesday evenings; "the symphony night," Thursday evenings; but there will be two "request programs" in each week, instead of one, as heretofore. Monday and Friday evenings the programs will be arranged from favorite selections requested by the patrons of the concerts. Wednesday and Saturday evenings and Saturday matinee the programs will comprise light and varied music and also the new pieces which Mr. Thomas is constantly adding to his library of orchestral works. Prices of admission will be, as heretofore, 25 and 50 cents.

Chicago's style of musical criticism is unique. In reviewing a recent performance of "Lakme" by the American Opera Company, the Herald of that city says: "The audience never lost sight of the scenery," which may be considered as a striking illustration of the wonderful visual powers of the Chicagoese. Then we are told that "the orchestra filled the house and then seemed to swell away." With the orchestra filling the house we cannot understand how the audience could get in; perhaps, however, it found room after the orchestra had swelled away. We learn further that "when the curtain fell, all went out with a hushed tone." In places more benighted than Chicago almost all go out with a friend "to see a man," but they evidently do things better in the pork-packing metropolis of the West. We should have enjoyed this spectacle of all going out "with a hushed tone." -Boston Post.

The following is the list of artists who will sing at the Bayreuth performances which begin July 23: Vogl and Winkelmann will alternate as Parsifal, Materna and Malten as Kundry, Fuchs and Plank as Klingsor, Siehr, Wiegand and Fischer as Gurnemanz, Tristan will be interpreted by Niemann, Vogl and Winkelmann successively; King Marke by Wiegand, Fuchs and Plank; Isolde by Materna, Malten and Sucher; Brangane by Koppmeyer and Luge, and Betz will sing Kurvenal. Anton Seidl will conduct all of the "Parsifal," and Felix Mottl all of the "Tristan und Isolde" performances.

The London Athanæum writing of Mr. Henschel's singing at a recent Richter concert says: But the honors of the evening were earned by Herr Henschel, who gave the solos of King Marke in a manner which it would have been difficult to surpass. The reception of both selections was most enthusiastic.

Our Doctor Tourjee needs no praise From poet or reporter, His heart is warm, as in past days, His front hair somewhat shorter.

But I am sure, you'll all agree,
We prize no one above him;
Each graduate and teacher here
Cannot do else but love him.
—From a poem by L. C. Elson.

SEASON 1886-7.

Boston Symphony Orchestra,

MR. WILHELM GERICKE, Conductor.

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Offenbach's youngest and favorite daughter, Jacqueline, was married in Paris three weeks ago, to M. Pierre Mousset, a young artist. M. Faure sang during the marriage ceremony, and a choral service was performed at the Church of the Trinity.

Flora Mirabilis," is the name of a new opera by a young Greek composer, named Samara, at Milan.

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1. MARCH-Teufels. SUPPE 2. OVERTURE-Cosi fan tutti, .. MOZART

3. ANDANTE from Symphony No. 1, : BEETHOVEN

4. HUNGARIAN MARCH-Damnation of Faust, BERLIOZ

5. OVERTURE-Sirene. . AUBER

6. REVERIE-St. Cecile, GOUNOD

7. CONCERT POLKA-Berets Rouges, PERRONET

8. POTPOURRI-The Musical Portfolio, HAMM

9. SELECTION-Nanon. GENEE

10. QUADRILLE-Kunstler. STRAUSS

11. WALTZ-Joie Envolee, WALDTEUFEL

12. GALOP-Impetus, STEINHAGEN

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EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

JULY 9. etc. FRIDAY.

MILLNER 1. MARCH-Vauxhall,

2. OVERTURE-Nabuco. . MENDELSSOHN 3. SCHERZO from Italian Symphony,

DVORAK

4. SLAVONIAN DANCES,

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STASNY a CONCERT POLKA-Papageno,

PURDY T,-The band passes,

ROUS PARODY-Kommt ein Vogel geflogen, SCHERZ

SUPPE E-Die Schone Galathe,

WALDTEUFEL 10. WALTZ-Mon Reve,

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ANNOUNCEMENTS FOR WEEK ENDING JULY 16, 1886.

Vol. I. No. 39.

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

C. A. ELLISMANAGER

PROGRAMME.

SATURDAY, JULY 10.

1. MARCH-Inauguration,	The state of	BOEKELMAN
2. OVERTURE—Rienzi,	J. G. T. C.	. WAGNER
3. DANSE MACABRE,	,	SAINT SAENS
4. MARCHE CELEBRE from Su	ite op 113,	. LACHNER

ı				
	5. OVERTURE—Festival,			LEUTNER
	6. WALTZ-Cagliostro,			STRAUSS
	7. CONCERT POLKA-Mandolin,		, marin	PARLOW
	8. POTPOURRI—The Musical Letter	Box,		. HAMM

9. SELECTION—Erminie,	9.0	JAKOBOWSKI
10. FANDANGO—La Poloma,		. RODERIQUE
11. WALTZ-Path of Flowers,		WALDTEUFEL
		om i carr

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BOSTON, JULY 9, 1886.

RUBINSTEIN'S PLAYING.

"He stopt a minute or two to fetch breath. Then he got mad. He ran his fingers through his har, he shoved up his sleeves, he opened his coat tails a little further, he drug up his stool, he leaned over, and, Sir, he just went for that old pianner. He slapped her face, he boxed her jaws, he pulled her nose, he pinched her ears, and he scratched her cheeks till she fairly yelled. He knockt her down and he stompt on her shamefully. She bellowed like a bull, she bleated like a calf, she howled like a hound, she squealed like a pig, she shrieked like a rat, and then he wouldn't let her up. He ran a quarter stretch down the low-grounds of the base, till he got clean into the bowels of the earth, and you heard thunder galloping after thunder through the hollows and caves of perdition; and then he fox-chased the right hand with his left, till he got away out of the treble into the clouds, whar the notes was finer than the pints of cambric needles, and you couldn't hear nothin' but the shadders of 'em. And then he wouldn't let the old pianner go. He for'ard-two'd, he crost over first gentleman, he crost over first lady, he balanced to pards, he chassade right and left, back to your places, he all hands'd aroun' ladies to the right, promenade all, in and out, here and thar, back and forth, up and down, perpetual motion, double and twisted and tied and turned and tackled and tangled into forty-'leven thousand double bow knots. By jings! it was a mixtery. And then he wouldn't let the old pianner go. He fetcht up his right wing, he fetcht up his left wing, he fetcht up his centre, he fetcht up his reserves. He fired by file, he fired by platoons, by company, by regiments, and by brigades. He opened his cannon, siege guns down thar, Napoleons here, twelve-pounds yonder, big guns, little guns, middle size guns, round shot shells, shrapnels, grape, canisters, mortars, mines and magazines, every livin' battery and bomb a-goin' at the same time. The house trembled, the lights danced, the walls shuk, the floor come up, the ceiling come down, the sky split, the ground rockt; heavens and earth, creation, sweet potatoes, Moses, nine-pences, glory, tenpenny-nails, my Mary Ann, hallelujah, sweet Cæsar in a simmon-tree, Jeroosal'm, Tump Tompson in a tumbler cart, rooele-oodle-oodle-oodleoodle - ruddle - uddle - uddle - uddle - uddle raddle-addle-addle-addle-riddle-iddleidele-iddle-reetle-eetle-eetle-eetle-eetle-p-r-r-r-r-lang! p-r-r-r-r-lang! per lang!

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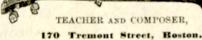
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CAD ROBINSON,





per lang! per lang! p-r-r-r-lang! BANG! With that bang! he lifted himself bodily into the air, and he came down with his knees, his ten fingers, his ten toes, his elbows, and his nose, striking every single, solitary key on that pianner at the same time. The thing busted, and went off into seventeen hundred and fifty-seven thousand five hundred and forty-two, hemi-demi-semi-quivers, and I no'd know more'." (Reproduced.)

A recent London sensation is thus mentioned by a correspondent: Last night at St. James' Hall we had music a la Russe. The Russian Choir which has been charming Paris for some weeks past, showed last evening that they are a capable body of singers, well voiced, perfectly trained, and having an excellent ensemble. They number sixty voices all told, and they are led by a gorgeously costumed Muscovite, named Slaviansky. The interest of their English debut was heightened by the strong and piquant nationality of much of the music, and also by the fact that each member of the choir appeared not only as a singer but as a figure clothed in an ancient and picturesque Russian costume. The audience listened with deep attention to the music, about which there was nothing barbaric or uncouth. and all the songs were capitally sung. Some of the bass voices sustain the repute of Russian singers for beauty of tone. They decend to C C, and even lower, with a full body of sound, like the pedal pipes of an organ. The Russian Choir are on hire for evening parties and fashionable entertainments.

Paganini was a kind of spectral apparition -tall, thin, with V-shaped eyebrows and immense fingers. Vieuxtemps was small, and looked like a notary. Paganini never touched his violin except at concerts, but Vieuxtemps studied continually. The former had a miraculous execution, and played with anything he wished-the back of the bow, etc. Vieuxtemps instead, correct and severe, bestowed much time upon the material part of the execution. A son of a violin maker, he took great care of his violin and bow. Paganini was diabolical, Vieuxtemps marvelous. The former had 'more fire, the latter more method. Paganini's life was a romance, Vieuxtemps lived as a citizea. Both played with exactness-a wonderful precision; and both made a fortune. Vieuxtemps's estate is said to be worth three million francs.



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Wagner's music-dramas will prepare the way for a more divinely realistic opera or music-drama-no reform is here hinted at. There is nothing newer than the Bible and Shakespeare. The new opera or musicdrama ought to be on the style of the French opera comique-not to be confounded with comic opera, but a high noble comedy opera, which will include all the tragedy and comedy there is in life. The high vocal and dramatic comedian should have too much common sense to make tragedy out of any of Wagner's music-dramas. We know how many tragic critics and musicians will stare and scowl when we tell them that "Parsifal" is a very high comedy. But the tragic critics will thus give us all the fun. (Musical Standard.)

A dispute as to the best cigar sold in Boston for ten cents, which arose at the concert last Friday, was settled in the following novel manner: The first ten gentlemen who came into the hall smoking were asked their opinion, and six decided on the "Sapristi" and four on the N. S. The loser paid for a box of the "Sapristi."

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MONDAY, JULY 12, - - - 8 to 11.

PROGRAMME.

Second "Request Programme."

1. MARCH-En Avant, . , .		. GUNGL
2. OVERTURE—Tannhauser,		. WAGNER
3. ROMANZA-Awakening of Spring, .	. /	. BACH
4. MARCH from the Lenore Symphony,		. RAFF
COL STOLE OT NO.	125	
5. SYMPHONIC POEM—Les Preludes,		. LISZT
6. WALTZ-Aus den Bergen,	4	STRAUSS
7. CAPRICE—La Belle Amazon,		LOESCHORN
8. FANTASIA—Visions in a Dream,		LUMBYE
9. OVERTURE—Zampa,		HEROLD
10. TURKISH PATROL,		MICHAELIS
11. PARAPHRASE-Loreley,		NESVADBA
12. GALOP-Chromatique,		. LISZT

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CORTICELLI EMBROIDERY SILK AND FLOSSES ARE THE BEST FOR ART EMBROIDERY.

The London correspondent of the Herald again distinguished himself, in last Sunday's issue of that jonrnal, although it must be admitted that his utterances are "beyond the ken,' of ordinary musicians. In speaking of an amateur concert at St. James' Hall, he says: "The great attraction was an orchestra of aristocratic ladies playing the harp, piano and violoncello. Two marchionesses two countesses and four 'ladies' participated. Their music was arranged from the octet in 'Lohengrin,' and rendered with precision and feeling on four pianos." Later in the evening, "Lady Randolph Churchill joined the Marchioness of Waterford in a duet of Mendelssohn lied!"

An orchestra, consisting of "the harp, piano and violoncello," is somewhat of a novelty," but the duet portion of a Mendelssohn lied," has hitherto entirely escaped the observation of musical analysts; in fact, its existence has hitherto been unsuspected.

The discoverer of so novel a fact should not be permitted to waste his ability in so inadequate a sphere as that he now illumines. (Key Note.)

Writing from Paris under date June 17, a trusted correspondent says: The attempts to acclimatize Wagner's music in France have not been very successful so far. During the last few days there have been performances of one or two of Wagner's operas in this city, including "Lohengrin," The last, strange to say, was performed on the very day that Wagner's greatest patron, the King of Bavaria, committed suicide, The Parisian critics had always decided that the Wagner mania was contrary to the sane and robust spirits of French musicians. Now they are confirmed. The music of the great master is good only for the mad monarch qui s' amuse. They recommend all Frenchmen to avoid Wagner if they would avoid the fate of his royal patron.

The following verses are from the latest poem of L. C. E.:

He plays the late lamented Bach, And never, never budges; No matter what the spur be, Nor in what key the "fudge" is.

Ten sharps or flats cause him no pain,
Though he's with eight contented;
He comes from Frankfort, that fair town,
Where sausage was invented.

I'd drink his health with better grace In his own native beer, But though our joy is "dominant," I find no "tonic" here.

The Boston Symphony Orchestra is a model for every organization of the kind in America. This is high praise when we consider that there are several good orchestras in this country. But in refinement, subdued force, unanimity of attack, technical precision of execution, and general poetic conception, uniting in a subtle manner the grandest force with the greatest delicacy, the Boston Symphony Orchestra has not yet been equalled in America. (Musical Standard.)

The average attendance at the late Cincinnati Festival was 2,598. The best was on Wagner night, 3,358; the smallest on the Bach Mass night, 2,284.

SEASON 1886-7.

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MR. WILHELM GERICKE, Conductor.

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Hans Sachs said, "All the world's mad!" Shakespeare said, "All the world's a stage!" A more modern gentleman, who is a reflex of the fun of the world—Mr. J. Armoy Knox, once told the editor of this paper: "The public is a d—n fool, sir!" They are all right—especially Mr. Knox, because he is both modern and practical. Mr. Knox knows quite well that as long as the world lasts the public will never learn any more than they are entitled to learn—no matter how many great truths are told them.

(Musical Standard.)

A gentleman who was blessed with a musical son-in-law, on seeing a joke to the effect that "the musician, like the cook, makes his bread out of do," remarked, "That may be so in some instances; but in my case the musician makes his bread out of me."

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SUMMER SEASON

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

MONDAY. JULY 12.

Second "Request Programme."

1. MARCH-En Avant, GUNGL 2. OVERTURE-Tannhauser,

WAGNER 3. ROMANZA-Awakening of Spring. BACH

4. MARCH from the Lenore Symphony. RAFF

5. SYMPHONIC POEM-Les Preludes. LISZT

6. WALTZ-Aus den Bergen, STRAUSS

7. CAPRICE-La Belle Amazon, LOESCHORN

8. FANTASIA-Visions in a Dream, . LUMBYE

9. OVERTURE-Zampa, HEROLD

10. TURKISH PATROL, MICHAELIS

11. PARAPHRASE-Loreley, NESVADBA

12. GALOP-Chromatique, LISZT

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SUMMER SEASON 1886.

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

1. MARCH-Liberty.

2. OVERTURE-Ruy Blas, . . MENDELSSOHN

3. ROMANZA for Cello and Flute-L. Eclair, MESS, FRITZ GIESE AND W. RIETZEL

4. SALTARELLO—Italian Symphony, . MENDELSSOHN

5. SELECTION-Giaconda, . . . PONCHIELLI

6. SERENADE-Will o' the Wisp, . VON ETTE

7. WALTZ-The Skaters,

8. FANTASIA-Carneval of Venice,

9. OVERTURE-Fra Diavolo. AUBER

10. SEXTETTE from Lucia, . DONIZETTI

11. SERENADE—Espagnole, METRA

12. MARCH-America,

To-morrow (Wednesday) GOUNOD NIGHT

Request Nights.—The programme for each Monday concert will be made up of selections, for the performance of which a desire has been expressed by patrons of the concerts. To secure attention all communications should reach Mr. Mullaly by Friday.

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ANNOUNCEMENTS FOR WEEK ENDING JULY 16, 1886.

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

C. A. ELLIS.....

PROGRAMME.

WEDNESDAY.

1. MARCH-La Reine de Saba,

JULY 14.

COUNOD NICHT.

2. OVERTURE—Fidelio, BEE	THOVEN
3. MEDITATION—St. Cecile,	GOUNOD
4. DANSE DES BACCHANTES-Philemon et Baucis,	GOUNOD
COMERCIA DE LA COMPANSIONA DEL COMPANSIONA DE LA COMPANSIONA DEL COMPANSIONA DE LA C	000

. GOUNOD 5. SELECTION-Faust. 6. AVE MARIA, . BACH-GOUNOD

7. SARABAND-Cinq Mars, (first time) . GOUNOD 8. FANTASIA-Mosaic, RIVIERE (Introducing variations for each instrument.)

9. OVERTURE-Martha, FLOTOW

10. WALTZ-Morning Journals, STRAUSS 11. GAVOTTE-Heart's longing, (first time)

SCHRAPPE-MAGDEBURG

BERGMAN 12- GALOP-Echo,

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BOSTON, JULY 9, 1886.

RUBINSTEIN'S PLAYING.

"He stopt a minute or two to fetch breath. Then he got mad. He ran his fingers through his har, he shoved up his sleeves, he opened his coat tails a little further, he drug up his stool, he leaned over, and, Sir, he just went for that old pianner. He slapped her face, he boxed her jaws, he pulled her nose, he pinched her ears, and he scratched her cheeks till she fairly yelled. He knockt her down and he stompt on her shamefully. She bellowed like a bull, she bleated like a calf, she howled like a hound, she squealed like a pig, she shrieked like a rat, and then he wouldn't let her up. He ran a quarter stretch down the low-grounds of the base, till he got clean into the bowels of the earth, and you heard thunder galloping after thunder through the hollows and caves of perdition; and then he fox-chased the right hand with his left, till he got away out of the treble into the clouds, whar the notes was finer than the pints of cambric needles, and you couldn't hear nothin' but the shadders of 'em. And then he wouldn't let the old pianner go. He for'ard-two'd, he crost over first gentleman, he crost over first lady, he balanced to pards, he chassade right and left, back to your places, he all hands'd aroun' ladies to the right, promenade all, in and out, here and thar, back and forth, up and down, perpetual motion, double and twisted and tied and turned and tackled and tangled into forty-'leven thousand double bow knots. By jings! it was a mixtery. And then he wouldn't let the old pianner go. He fetcht up his right wing, he fetcht up his left wing, he fetcht up his centre, he fetcht up his reserves. He fired by file, he fired by platoons, by company, by regiments, and by brigades. He opened his cannon, siege guns down thar, Napoleons here, twelve-pounds yonder, big guns, little guns, middle size guns, round shot shells, shrapnels, grape, canisters, mortars, mines and magazines, every livin' battery and bomb a-goin' at the same time. house trembled, the lights danced, the walls shuk, the floor come up, the ceiling come down, the sky split, the ground rockt; heavens and earth, creation, sweet potatoes, Moses, nine-pences, glory, tenpenny-nails, my Mary Ann, hallelujah, sweet Cæsar in a simmon-tree, Jeroosal'm, Tump Tompson in a tumbler cart, rooele-oodle-oodle-oodleoodle - ruddle - uddle - uddle - uddle - uddle raddle-addle-addle-addle-riddle-iddleidele-iddle-reetle-eetle-eetle-eetle-eet-eetle-eetle-p-r-r-r-rang! p-r-r-r-lang! per lang!

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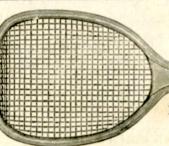
FROM SATIN AND FRENCH KID.



per lang! per lang! p-r-r-r-r-lang! BANG! With that bang! he lifted himself bodily into the air, and he came down with his knees, his ten fingers, his ten toes, his elbows, and his nose, striking every single, solitary key on that pianner at the same time. The thing busted, and went off into seventeen hundred and fifty-seven thousand five hundred and forty-two, hemi-demi-semi-quivers, and I no'd know more'." (Reproduced.)

A recent London sensation is thus mentioned by a correspondent: Last night at St. James' Hall we had music a la Russe. The Russian Choir which has been charming Paris for some weeks past, showed last evening that they are a capable body of singers, well voiced, perfectly trained, and having an excellent ensemble. They number sixty voices all told, and they are led by a gorgeously costumed Muscovite, named Slaviansky. The interest of their English debut was heightened by the strong and piquant nationality of much of the music, and also by the fact that each member of the choir appeared not only as a singer but as a figure clothed in an ancient and picturesque Russian costume. The audience listened with deep attention to the music, about which there was nothing barbaric or uncouth, and all the songs were capitally sung. Some of the bass voices sustain the repute of Russian singers for beauty of tone. They decend to C C, and even lower, with a full body of sound, like the pedal pipes of an organ. The Russian Choir are on hire for evening parties and fashionable entertainments.

Paganini was a kind of spectral apparition -tall, thin, with V-shaped eyebrows and immense fingers. Vieuxtemps was small, and looked like a notary. Paganini never touched his violin except at concerts, but Vieuxtemps studied continually. The former had a miraculous execution, and played with anything he wished-the back of the bow, etc. Vieuxtemps instead, correct and severe, bestowed much time upon the material part of the execution. A son of a violin maker, he took great care of his violin and bow. Paganini was diabolical, Vieuxtemps marvelous. The former had more fire, the latter more method. Paganini's life was a romance, Vieuxtemps lived as a citizen. Both played with exactness-a wonderful precision; and both made a fortune. Vieuxtemps's estate is said to be worth three million francs.



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Wagner's music-dramas will prepare the way for a more divinely realistic opera or music-drama-no reform is here hinted at. There is nothing newer than the Bible and Shakespeare. The new opera or musicdrama ought to be on the style of the French opera comique not to be confounded with comic opera, but a high noble comedy opera, which will include all the tragedy and comedy there is in life. The high vocal and dramatic comedian should have too much common sense to make tragedy out of any of Wagner's music-dramas. We know how many tragic critics and musicians will stare and scowl when we tell them that "Parsifal" is a very high comedy. But the tragic critics will thus give us all the fun. (Musical Standard.)

Before you start for the concert buy some genuine N. S. Cigars. You will surely enjoy smoking them while listening to the delightful strains of Mullaly's Orchestra. The N.S. is the best ten cent cigar made. Daniel Frank & Co., Successors to N. Samuel, 10 P. O. Square are the manufacturers.

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THURSDAY, JULY 15, 8 to 11.

PROGRAMME.

1.	MARCH-Rivoli,		. ROTH
2.	OVERTURE—Alphonso and Estrella,		SCHUBERT
3.	WALTZ-Carneval Botschafter,		. STRAUSS
4.	FANTASIE-Tannhauser, .		. WAGNER
		-	
5.	SELECTION-Maritana,		. WALLACE
6.	PRELUDE-Loreley,		. BRUCH
7.	CONCERT POLKA-Geistinger,		. BIAL
8.	FACKELTANZ No. 3,		MEYERBEER
9.	OVERTURE-Pirates of Penzance,		SULLIVAN
10.	POTPOURRI-Perichole, .		OFFENBACH
11.	GAVOTTE-Charming,	with the	LE THIERE
12,	GALOP-Dash,		. WIEGAND

VOL. III.

The Boston Musical Year-Book

For 1885-86

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'HE manner of presenting local musical happenings will be as usual. The scope of the book is gradually being extended. The new volume will furnish a condensed record of the work of the whole country; that of important cities being classified. Notable first performances abroad will be recorded.

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CORTICELLI EMBROIDERY SILK AND FLOSSES ARE THE BEST FOR ART EMBROIDERY. Nonotuck Silk Co., 18 Summer St.

The London correspondent of the Herald again distinguished himself, in last Sunday's issue of that jonrnal, although it must be admitted that his utterances are "beyond the ken,' of ordinary musicians. In speaking of an amateur concert at St. James' Hall, he says: "The great attraction was an orchestra of aristocratic ladies playing the harp, piano and violoncello. Two marchionesses two countesses and four 'ladies' participated. Their music was arranged from the octet in 'Lohengrin,' and rendered with precision and feeling on four pianos." Later in the evening, "Lady Randolph Churchill joined the Marchioness of Water-- ord in a duet of Mendelssohn lied!"

An orchestra, consisting of "the harp, piano and violoncello," is somewhat of a novelty," but the duet portion of a Mendelssohn lied," has hitherto entirely escaped the observation of musical analysts; in fact, its existence has hitherto been unsuspected.

The discoverer of so novel a fact should not be permitted to waste his ability in so inadequate a sphere as that he now illumines. (Key Note.)

Writing from Paris under date June 17, a trusted correspondent says: The attempts to acclimatize Wagner's music in France have not been very successful so far. During the last few days there have been performances of one or two of Wagner's operas in this city, including "Lohengrin," The last, strange to say, was performed on the very day that Wagner's greatest patron, the King of Bavaria, committed suicide, The Parisian critics had always decided that the Wagner mania was contrary to the sane and robust spirits of French musicians. Now they are confirmed. The music of the great master is good only for the mad monarch qui s' amuse. They recommend all Frenchmen to avoid Wagner if they would avoid the fate of his royal patron.

The following verses are from the latest poem of L. C. E.:

He plays the late lamented Bach, And never, never budges; No matter what the spur be, Nor in what key the "fudge" is.

Ten sharps or flats cause him no pain,
Though he's with eight contented;
He comes from Frankfort, that fair town,
Where sausage was invented.

I'd drink his health with better grace In his own native beer, But though our joy is "dominant," I find no "tonic" here.

The Boston Symphony Orchestra is a model for every organization of the kind in America. This is high praise when we consider that there are several good orchestras in this country. But in refinement, subdued force, unanimity of attack, technical precision of execution, and general poetic conception, uniting in a subtle manner the grandest force with the greatest delicacy, the Boston Symphony Orchestra has not yet been equalled in America. (Musical Standard.)

The average attendance at the late Cincinnati Festival was 2,598. The best was on Wagner night, 3,358; the smallest on the Bach Mass night, 2,284.

SEASON 1886-7.

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Hans Sachs said, "All the world's mad!" Shakespeare said, "All the world's a stage!" A more modern gentleman, who is a reflex of the fun of the world—Mr. J. Armoy Knox. once told the editor of this paper: "The public is a d—n fool, sir!" They are all right—especially Mr. Knox, because he is both modern and practical. Mr. Knox knows quite well that as long as the world lasts the public will never learn any more than they are entitled to learn—no matter how many great truths are told them.

(Musical Standard.)

A gentleman who was blessed with a musical son-in-law, on seeing a joke to the effect that "the musician, like the cook, makes his bread out of do," remarked, "That may be so in some instances; but in my case the musician makes his bread out of me."

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Vol. I. No. 39.

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SUMMER SEASON 1886.

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

.....MANAGER

PROGRAMME.

JULY 15. THURSDAY.

1. MARCH-Rivoli, ROTH 2. OVERTURE-Alphonso and Estrella, . SCHUBERT

3. WALTZ-Carneval Botschafter. . STRAUSS

WAGNER 4. FANTASIE-Tannhauser,

5. SELECTION-Maritana, . . WALLACE

6. PRELUDE-Loreley, BRUCH

7. CONCERT POLKA-Geistinger, . BIAL

8. FACKELTANZ No. 3, MEYERBEER

9. OVERTURE-Pirates of Penzance. SULLIVAN

10. POTPOURRI-Perichole. OFFENBACH

11. GAVOTTE-Charming, . LE THIERE

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* Boston Music Hall. *

SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

FRIDAY, JULY 16. 8 to 11.

FIRST "BALL ROOM" NICHT.

1. MARCH-North Star. CONRADI

2. OVERTURE-Die Felsenmuhle, . REISSIGER WALDTEUFEL 3. WALTZ-Marianna,

4. QUADRILLE-Martha, STRAUSS

5. SELECTION-Nanon, GENEE

6. MINUET-Celebre, BOCCHERINI

7. {a. MAZURKA—Dinorah. b. POLKA—Pizzicato, MULLALY STRAUSS

8. GALOP DE CONCERT-Chromatique. LISZT

9. WALTZ-Always Jolly, STRAUSS

10. GAVOTTE-A Loving Heart, JUNGMANN

11. QUADRILLE-Bohemian Girl, BALFE

12. MARCH-Folkunger,

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ANNOUNCEMENTS FOR WEEK ENDING JULY 23, 1886.

Vol. I. No. 40.

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* Boston Music Hall. *

SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

SATURDAY, JULY 17, -

1. MARCH-Teufels.

2. OVERTURE-Flying Dutchman,

3. SCHERZO from the Scotch Symphony,

4. VORSPIEL-Die Meistersinger. .

5. SELECTION-Rigoletti,

6. FANTASIA for Three 'Celli-Wm. Tell,

MESS. FRITZ GIESE, WULF FRIES AND G. CAMPANARI.

7. WALTZ-Leading Article,

8. FANTASIA-Carnival of Venice.

9. SELECTION-Black Hussar,

10. CAPRICE-The Music Box,

11. CONCERT MAZURKA-One Heart, one Soul,

12. GALOP-Bucephale,

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Vol. I. No. 40.

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EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

MONDAY, JULY 19, 8 to 11.

1	1. MARCH-Soldiers' Life,			PARLOW
	2. OVERTURE-Merry Wives of Windson	r,		NICOLAI
	3. VORSPIEL-1st Act Lohengrin, .	,		WAGNER
	4. INVITATION TO THE DANCE,	,		WEBER
	A LANGE IN			
	5. OVERTURE-Wm. Tell,		A	ROSSINI
	5. OVERTURE—Wm. Tell,			ROSSINI HANDEL
100				

A THE DAY NAMED IN		
9. SELECTIO	N-Trovatore,	VERD
10. MEXICAN	SERENADE-Mandoling	ata, LANGEY
11. CONCERT	POLKA-L'Esprit Franc	aise, WALDTEUFEI
12. GALOP-I	haeton,	WILLMEI

Lecocq Night Wednesday, July 21 Friday, July 23 - Ball Room Night

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BOSTON, JULY 16, 1886.

BY PUCK'S EDITOR.

Music is a great and beautiful art. I am not musical myself, which has always been a source of great joy to my friends; but, in the course of many years of enforced association with musicians, I have got to know something about the music business. I did not voluntarily contaminate my young soul with the society of musicians. I have ever cherished a deep distrust of the criminal classes, but fate orders a man's life for him. I can only say in extenuation of my sin that I have never known a musician without being sincerely sorry for it, sooner or later, except in the case of one man, who had his trombone in pawn, and couldn't get it out to play to me. Musicians run in the scale of morality from bass drummers down to violinists. I have known bass drummers to be estimable citizens, in good general repute. But the violinist is a man who has sinned beyond redemption. I do not say that the violinist does not do a great work in this world. I think he does. He inclines other men to lead good and virtuous lives, so that they may not meet him in the hereafter. And there are, of course, exceptions to every rule. If the violinist calls himself a fiddler, and speaks of his instrument as a fiddle, there is hope for him. He may be lured from classical music, and induced to play a plain and recognizable tune, and then there is a chance of reclamation. The inconsistency of musicians has often been noticed. I have known pianists to deny their artistic kinship to organ-grinders. I have argued with them, and tried to point out to them the difference between the two styles of operators is but a difference of degree, and not of kind; and that it comes to much the same thing in the end, whether pain is inflicted by sheer manual dexterity and the tips of the fingers, or by the interposition of a crank. But you cannot reason with a musician. There is another peculiarity about musicians which everybody must observe who mingles with them for any length of time; there are no good musicians except the one who is talking to you, and a few who are dead. All others you will find, in the course of the conversation, are hopelessly on the wrong track, as far as true art is concerned. Some of them may be well enough in their way, but their way is all wrong. When they are dead, very dead, like Beethoven Handel and Bach, they are frequently spoken of by other musicians in terms of high praise. I have heard Beethoven warmly commended by a

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vivication of the late Bach would be warmly opposed by any civilized people. Bach's chief claim to respect among musicians is that he wrote much of his music so that it can be played backward as well as forward. This kind of thing is called a fugue. Fugues are used for emptying concert halls and other places of public resort. They are even more sure and effective than an alarm of fire. When a musician dies, his friends cast a gloom over the joy that animates the neighborhood by going to the house of the departed and playing dirges over him. Then they send in their bill to the stricken widow for their services as a band. After that, they pass resolutions testifying to their grief at the loss of their colleague, and their sympathy with his afflicted family. The resolutions, however, are not passed until the bill is paid. Yes: music is a great and beautiful art, Alpheus, my son; and what their is about it that makes most musicians mean and envious and cross-grained and cranky, I don't know. But so they are, and I suppose, they will go on; and the world will forgive them for music's sake. There is that long-haired wretch at the piano over across the way. He is as narrow-minded and jealous and wrong-headed as the rest of them, and he has been, torturing me with symphonies and sonatas all the evening: but I forgive him now, and forget it all; for he is now playing an old air that brings me back to a summer evening of years ago, when all the stars were out in the heavens, except two that shone in the darkness as she walked by my side, where the hollyhocks waved pale and tall and ghostly in the moonlight, when the white bloom of the locust-trees swaved in the breeze over our heads, and when I talked more nonsense in fifteen minutes when a violin could express in a year .- H. C. BUNNER, in Sunday News, Philadelphia. A man went into a news store recently, and somewhat hurriedly said to the man be-

man who played the cornet in a picnic garden on the East River. Bach is an exceptional case. All musicians like Bach. He is

extremely dead, and the general sound sen-

timent of the people may be relied upon to

keep him dead. The resurrection and re-

hind the counter: "V' you a libretto o' th' 'Mikado?' ' The shopkeeper looked at him Mankly. "Beg pardon?" he said, finally, with an interrogative inflection. "'Mikado' libretto," the purchaser repeated. Another blank stare, followed by a brightening up of the face, indicative of an idea. The shopkeeper shook his head with a smile. "No speak Italiano," he said .- Exchange.

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(Continued in last Column.)

Somebody's Mother. Wheeler.

Why should "mothers" cause such havoc in musical grammar? In this song, in one verse "dear," "cares," and "hair" are made to rhyme together; and, in the second, "form," "alone," and "roam" are similarly treated. In the chorus, the alto and soprano struggle for the higher notes, until all musical shape is lost in the strife. Between the strange construction of the words and music, the critic stands in awe, and wonders whether Richter's Manual of Harmony and the Rhyming Dictionary are safe guides.

When will Mamma come back? Birch.

If it will stop the music, we hope she will come back at once; but this very original composer must never come lack. (The Musical Herald reviewer.

Before you start for the concert buy some genuine N. S. Cigars. You will surely enjoy smoking them while listening to the delightful strains of Muli dy's Orchestra. The N. S. is the best ten cent cigar made. Daniel Frank & Co., Successors to N. Samuel, 10 P. O. Square are the manufacturers.

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TUESDAY, JULY 20, - - 8 to 11.

PROGRAMME.

1. MARCH—J. C. M.,		RIETZEL
2. OVERTURE—Sicilian Vespers, .		VERDI
3. CONCERT WALTZ-Gedanken Flug,		STRAUSS
4. SPANISH DANCES,		MOSKOWSKY
	_	
5. SELECTION-Mignon,		A. THOMAS
6. PARAPHRASE-When the Swallows E	Homewar	d Fly, ABT
7. GAVOTTE-Charming,		LE THIERE
8. HUNGARIAN RHAPSODY No. 2,		. LISZT

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In Austria, the great emperor, Joseph II., conceived the idea of founding a German opera, and made Mozart write the Entjuhrung aus dem Serail, which had an immense success, and established his fame still more solidly. Yet he barely made money to live on. The composer of an opera was then usually paid 100 ducats, i.e., £50. The time consumed in consulting about the libretto, composing it, in rehearsals, and at last in bringing it out, left not much of the funds at his disposals. Besides, Mozart was too sincere, which, like every virtue, may be carried too far. Gluck came once to court while the emperor and an archduke sang his (Gluck's) "Alceste," and he made such a grimace that the emperor asked him, "Do we not do it to your liking?" "To my liking!" said Gluck: "I am as bad a pedestrian as any man can be; but I had rather run twenty miles than have my works performed like this, if I could help it." And the emperor respected him for it. Had he said so to the Emperor Nicholas, he might have been furnished with free apartments in the subterranean mines of Tobolska. Mozart had not an atom of the kowtow about him, by which sometimes absolute mediocrity gets on. Weigl, an Austrian composer, had written a quartette which the Emperor Francis felt called upon to lead, only that he played his part all through without taking the slightest notice of incidentals, until the composer, nearly on his knees, advanced and most reverently said, "Would your Majesty grant my humble prayer for a most gracious F-sharp?" Perhaps the emperor did; but I know that in Paris a young lady once came into a music shop, asking for a piece de salon. The clerk asked her would she mind if it was a little difficult,-for instance, in five sharps. "Oh, no," she said, "because when there are more than two I never play them."-Temple Bar.

In the German papers will be noticed from time to time paragraphs to the effect that Mr. Rubinstein has accepted some enormous sum for a farewell tour to the United States. The facts are these: Mr. Rubinstein has received an offer from the American Opera Company to go to New York and conduct his opera, "Nero," which he is willing to do at a certain fee. But in order to defray expenses it is necessary that Mr. Rubinstein (who is little or no "draw" as a conductor) should appear as a pianist, and this he at present refuses to do. When he learns that the only result of his persistency will be the abandonment of the idea to produce "Nero," Mr. Rubinstein will probably relent.-Figaro.

Of Ludwig II., Le Guide Musical loyally says: "Descended from a royal family ever distinguished for its devotion to art and literature, he was all his life more of an artist than a monarch, and his name for this reason will be resplendent in the history of this centurp. But for him we jwould never have heard that wonderful musical epic which is the glory of the nineteenth century, the "Nibelungen Tetralogy;' but for him neither 'Parsifal' nor Die Meistersinger," which are now rocognized as masterpieces of the German stage, would have seen the light of day."

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The house in the Bruhl, Leipzig, wher Wagner first saw 'the light, has been condemned by the city architect; and, in spite of all the efforts of his admirers, is doomed to destruction.

The sale of Stradivarius violins of the late M. de Saint-Senoch's collection did not realize much. The highest price given was £605 for an instrument dated 1737.

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C. A. ELLIS......MANAGER

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8. HUNGARIAN RHAPSODY No. 2, LISZT

9. OVERTURE-Orpheus, OFFENBACH

10. SELECTION-Trip to Africa, SUPPE 11. WALTZ-Violettes, . WALDTEUFEL

12. GALOP-Presto, WANNEMACHER

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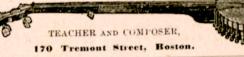
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CAD ROBINSON,



man who played the cornet in a picnic garden on the East River. Bach is an exceptional case. All musicians like Bach. He is extremely dead, and the general sound sentiment of the people may be relied upon to keep him dead. The resurrection and revivication of the late Bach would be warmly opposed by any civilized people. Bach's chief claim to respect among musicians is that he wrote much of his music so that it can be played backward as well as forward. This kind of thing is called a fugue. Fugues are used for emptying concert halls and other places of public resort. They are even more sure and effective than an alarm of fire. When a musician dies, his friends cast a gloom over the joy that animates the neighborhood by going to the house of the departed and playing dirges over him. Then they send in their bill to the stricken widow for their services as a band. After that, they pass resolutions testifying to their grief at the loss of their colleague, and their sympathy with his afflicted family. The resolutions, however, are not passed until the bill is paid. Yes: music is a great and beautiful art, Alpheus, my son; and what their is about it that makes most musicians mean and envious and cross-grained and cranky, I don't know. But so they are, and I suppose, they will go on; and the world will forgive them for music's sake. There is that long-haired wretch at the piano over across the way. He is as narrow-minded and jealous and wrong-headed as the rest of them, and he has been torturing me with symphonies and sonatas all the evening; but I forgive him now, and forget it all; for he is now playing an old air that brings me back to a summer evening of years ago, when all the stars were out in the heavens, except two that shone in the darkness as she walked by my side, where the hollyhocks waved pale and tall and ghostly in the moonlight, when the white bloom of the locust-trees swayed in the breeze over our heads, and when I talked more nonsense in fifteen minutes when a violin could express in a year .- H. C. BUNNER, in Sunday News, Philadelphia.

A man went into a news store recently, and somewhat hurriedly said to the man behind the counter: "V' you a libretto o' th'
'Mikado?" The shopkeeper looked at him blankly. "Beg pardon?" he said, finally, with an interrogative inflection. "'Mikado' libretto," the purchaser repeated. Another blank stare, followed by a brightening up of the face, indicative of an idea. The shopkeeper shook his head with a smile. "No speak Italiano," he said.-Exchange.

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(Continued in last Column.)

Somebody's Mother. Wheeler.

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If it will stop the music, we hope she will come back at once; but this very original composer must never come lack. (The Musical Herald reviewer.

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WEDNESDAY, JULY 21, 8 to 11.

PROGRAMME. LECOCQ NICHT.

1.	MARCH-Kaiser Wilhelm, .		. RESCH
2.	OVERTURE—Das Nachtlager in Gren	nada,	KREUTZER
3.	WALZER-Wien Mein Sinn, .		. STRAUSS
4.	SELECTION-Heart and Hand,		. LECOCQ
	NO FEBRUARY		
5.	OVERTURE-Mignon, .		A. THOMAS
6.	SELECTION-Girofle Girofla, .		. LECOCQ
7.	ORIENTAL MARCH-The Caravan,		. LANGEY
8.	QUADRILLE-Madam Angot, .		. LECOCQ
9.	WALZER-Mello,		WALDTEUFEL
10.	TARENTELLA-Neapolitana, .		. JULLIEN
11.	NOCTURNE-Monastery Bells,		. WELY
12.	GALOP-Mit Chic,		. STRAUSS

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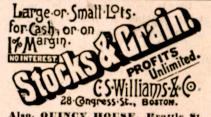
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In Austria, the great emperor, Joseph II., conceived the idea of founding a German opera, and made Mozart write the Entfuhrung aus dem Serail, which had an immense success, and established his fame still more solidly. Yet he barely made money to live on. The composer of an opera was then usually paid 100 ducats, i.e., £50. The time consumed in consulting about the libretto, composing it, in rehearsals, and at last in bringing it out, left not much of the funds at his disposals. Besides, Mozart was too sincere, which, like every virtue, may be carried too far. Gluck came once to court while the emperor and an archduke sang his (Gluck's) "Alceste," and he made such a grimace that the emperor asked him, "Do we not do it to your liking?" "To my liking!" said Gluck: "I am as bad a pedestrian as any man can be; but I had rather run twenty miles than have my works performed like this, if I could help it." And the emperor respected him for it. Had he said so to the Emperor Nicholas, he might have been furnished with free apartments in the subterranean mines of Tobolska. Mozart had not an atom of the kowtow about him, by which sometimes absolute mediocrity gets on. Weigl, an Austrian composer, had written a quartette which the Emperor Francis felt called upon to lead, only that he played his part all through without taking the slightest notice of incidentals, until the composer, nearly on his knees, advanced and most reverently said, "Would your Majesty grant my humble prayer for a most gracious F-sharp?" Perhaps the emperor did; but I know that in Paris a young lady once came into a music shop, asking for a piece de salon. The clerk asked her would she mind if it was a little difficult,-for instance, in five sharps. "Oh, no," she said, "because when there are more than two I never play them."-Temple Bar.

In the German papers will be noticed from time to time paragraphs to the effect that Mr. Rubinstein has accepted some enormous sum for a farewell tour to the United States. The facts are these: Mr. Rubinstein has received an offer from the American Opera Company to go to New York and conduct his opera, "Nero," which he is willing to do at a certain fee. But in order to defray expenses it is necessary that Mr. Rubinstein (who is little or no "draw" as a conductor) should appear as a pianist, and this he at present refuses to do. When he learns that the only result of his persistency will be the abandonment of the idea to produce "Nero," Mr. Rubinstein will probably relent.-Figaro.

Of Ludwig II., Le Guide Musical loyally says: "Descended from a royal family ever distinguished for its devotion to art and literature, he was all his life more of an artist than a monarch, and his name for this reason will be resplendent in the history of this centurp. But for him we [would never have heard that wonderful musical epic which is the glory of the nineteenth century, the "Nibelungen Tetralogy;' but for him neither 'Parsifal' nor Die Meistersinger," which are now rocognized as masterpieces of the German stage, would have seen the light of SEASON 1886-7.

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The house in the Bruhl, Leipzig, wher Wagner first saw the light, has been condemned by the city architect; and, in spite of all the efforts of his admirers, is doomed. to destruction.

The sale of Stradivarius violins of the late M. de Saint-Senoch's collection did not realize much. The highest price given was £305 for an instrument dated 1737.

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Vol. I. No. 40.

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PROGRAMME.

WEDNESDAY, JULY 21, - 8 to 11.

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	8. QUADRILLE—Madam Angot,	. LECOCQ
-	The second secon	
1	9. WALZER-Mello, W.	ALDTEUFEL
	10. TARENTELLA—Neapolitana,	. JULLIEN
	11. NOCTURNE—Monastery Bells,	. WELY
	12. GALOP—Mit Chic,	. STRAUSS

Request Nights.—The programme for each Monday concert will be made up of selections, for the performance of which a desire has been expressed by patrons of the concerts. To secure attention all communications should reach Mr. Mullaly by Friday.

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BOSTON, JULY 16, 1886.

BY PUCK'S EDITOR.

Music is a great and beautiful art. I am not musical myself, which has always been a source of great joy to my friends; but, in the course of many years of enforced association with musicians, I have got to know something about the music business. I did not voluntarily contaminate my young soul with the society of musicians. I have ever cherished a deep distrust of the criminal classes, but fate orders a man's life for him. I can only say in extenuation of my sin that I have never known a musician without being sincerely sorry for it, sooner or later, except in the case of one man, who had his trombone in pawn, and couldn't get it out to play to me. Musicians run in the scale of morality from bass drummers down to violinists. I have known bass drummers to be estimable citizens, in good general repute. But the violinist is a man who has sinned beyond redemption. I do not say that the violinist does not do a great work in this world. I think he does. He inclines other men to lead good and virtuous lives, so that they may not meet him in the hereafter. And there are, of course, exceptions to every rule. If the violinist calls himself a fiddler. and speaks of his instrument as a fiddle, there is hope for him. He may be lured from classical music, and induced to play a plain and recognizable tune, and then there is a chance of reclamation. The inconsistency of musicians has often been noticed. I have known pianists to deny their artistic kinship to organ-grinders. I have argued with them, and tried to point out to them the difference between the two styles of operators is but a difference of degree, and not of kind; and that it comes to much the same thing in the end, whether pain is inflicted by sheer manual dexterity and the tips of the fingers, or by the interposition of a crank. But you cannot reason with a musician. There is another peculiarity about musicians which everybody must observe who mingles with them for any length of time; there are no good musicians except the one who is talking to you, and a few who are dead. All others you will find, in the course of the conversation, are hopelessly on the wrong track, as far as true art is concerned. Some of them may be well enough in their way, but their way is all wrong. When they are dead, very dead, like Beethoven Handel and Bach, they are frequently spoken of by other musicians in terms of high praise. I have heard Beethoven warmly commended by a

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THURSDAY, JULY 22, -- 8 to 11.

PROGRAMME.

1. MARCH-Prince Bariatinsky, .		. STRAUSS
2. OVERTURE-Oberon,		WEBER
3. DANCE OF THE HOURIS-Giaconda,		PONCHIELLI
4. INTRODUCTION AND CHORUS, 3d Ac	t L	ohengrin, WAGNER
5. CONCERT WALTZ—Telegramme,		. STRAUSS
6. GAVOTTE-Princess (first time), .		. CZIBULKA
7. FANTASIA—Carneval of Venice, . (Introducing variations for each in		. LAADE

WALDTEUFEL 9. OVERTURE-Sirene, AUBER

8. CONCERT POLKA-En Garde.

12. GALOP-Up and Away,

10. SELECTION-Carmen, BIZET 11. CONCERT MAZURKA-Polish, SCHARWENKA

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In Austria, the great emperor, Joseph II., conceived the idea of founding a German opera, and made Mozart write the Entfuhrung aus dem Serail, which had an immense success, and established his fame still more solidly. Yet he barely made money to live on. The composer of an opera was then usually paid 100 ducats, i.e., £50. The time consumed in consulting about the libretto, composing it, in rehearsals, and at last in bringing it out, left not much of the funds at his disposals. Besides, Mozart was too sincere, which, like every virtue, may be carried too far. Gluck came once to court while the emperor and an archduke sang his (Gluck's) "Alceste," and he made such a grimace that the emperor asked him, "Do we not do it to your liking?" "To my liking!" said Gluck: "I am as bad a pedestrian as any man can be; but I had rather run twenty miles than have my works performed like this, if I could help it." And the emperor respected him for it. Had he said so to the Emperor Nicholas, he might have been furnished with free apartments in the subterranean mines of Tobolska. Mozart had not an atom of the kowtow about him, by which sometimes absolute mediocrity gets on. Weigl, an Austrian composer, had written a quartette which the Emperor Francis felt called upon to lead, only that he played his part all through without taking the slightest notice of incidentals, until the composer, nearly on his knees, advanced and most reverently said, "World your Majesty grant my humble prayer for a most gracious F-sharp?" Perhaps the emperor did: but I know that in Paris a young lady once came into a music shop, asking for a piece de salon. The clerk asked her would she mind if it was a little difficult,-for instance, in five sharps. "Oh, no," she said, "because when there are more than two I never play them."-Temple Bar.

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11. CONCERT MAZURKA-Polish, SCHARWENKA 12. GALOP-Up and Away, STRAUSS

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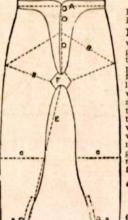
BOSTON, JULY 16, 1886.

BY PUCK'S EDITOR.

Music is a great and beautiful art. I am not musical myself, which has always been a source of great joy to my friends; but, in the course of many years of enforced association with musicians, I have got to know something about the music business. I did not voluntarily contaminate my young soul with the society of musicians. I have ever cherished a deep distrust of the criminal classes, but fate orders a man's life for him. I can only say in extenuation of my sin that I have never known a musician without being sincerely sorry for it, sooner or later, except in the case of one man, who had his trombone in pawn, and couldn't get it out to play to me. Musicians run in the scale of morality from bass drummers down to violinists. I have known bass drummers to be estimable citizens, in good general repute. But the violinist is a man who has sinned beyond redemption. I do not say that the violinist does not do a great work in this world. I think he does. He inclines other men to lead good and virtuous lives, so that they may not meet him in the hereafter. And there are, of course, exceptions to every rule. If the violinist calls himself a fiddler, and speaks of his instrument as a fiddle, there is hope for him. He may be lured from classical music, and induced to play a plain and recognizable tune, and then there is a chance of reclamation. The inconsistency of musicians has often been noticed. I have known pianists to deny their artistic kinship to organ-grinders. I have argued with them, and tried to point out to them the difference between the two styles of operators is but a difference of degree, and not of kind; and that it comes to much the same thing in the end, whether pain is inflicted by sheer manual dexterity and the tips of the fingers, or by the interposition of a crank. But you cannot reason with a musician. There is another peculiarity about musicians which everybody must observe who mingles with them for any length of time; there are no good musicians except the one who is talking to you, and a few who are dead. All others you will find, in the course of the conversation, are hopelessly on the wrong track, as far as true art is concerned. Some of them may be well enough in their way, but their way is all wrong. When they are dead, very dead, like Beethoven Handel and Bach, they are frequently spoken of by other musicians in terms of high praise. I have heard Beethoven warmly commended by a

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den on the East River. Bach is an exceptional case. All musicians like Bach. He is extremely dead, and the general sound sentiment of the people may be relied upon to keep him dead. The resurrection and revivication of the late Bach would be warmly opposed by any civilized people. Bach's chief claim to respect among musicians is that he wrote much of his music so that it can be played backward as well as forward. This kind of thing is called a fugue. Fugues are used for emptying concert halls and other places of public resort. They are even more sure and effective than an alarm of fire. When a musician dies, his friends cast a gloom over the joy that animates the neighborhood by going to the house of the departed and playing dirges over him. Then they send in their bill to the stricken widow for their services as a band. After that, they pass resolutions testifying to their grief at the loss of their colleague, and their sympathy with his afflicted family. The resolutions, however, are not passed until the bill is paid. Yes: music is a great and beautiful art, Alpheus, my son; and what their is about it that makes most musicians mean and envious and cross-grained and cranky, I don't know. But so they are, and I suppose, they will go on; and the world will forgive them for music's sake. There is that long-haired wretch at the piano over across the way. He is as narrow-minded and jealous and wrong-headed as the rest of them, and he has been torturing me with symphonies and sonatas all the evening; but I forgive him now, and forget it all; for he is now playing an old air that brings me back to a summer evening of years ago, when all the stars were out in the heavens, except two that shone in the darkness as she walked by my side, where the hollyhocks waved pale and tall and ghostly in the moonlight, when the white bloom of the locust-trees swayed in the breeze over our heads, and when I talked more nonsense in fifteen minutes when a violin could express in a year .- H. C. BUNNER, in Sunday News, Philadelphia.

man who played the cornet in a picnic gar-

A man went into a news store recently, and somewhat hurriedly said to the man behind the counter: "V' you a libretto o' th' 'Mikado?' " The shopkeeper looked at him blankly. "Beg pardon?" he said, finally, with an interrogative inflection. "'Mikado' libretto," the purchaser repeated. Another blank stare, followed by a brightening up of the face, indicative of an idea. The shopkeeper shook his head with a smile. "No speak Italiano," he said.-Exchange.

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(Continued in last Column.)

Somebody's Mother. Wheeler.

Why should "mothers" cause such havoe FRIDAY, JULY 23, in musical grammar? In this song, in one verse "dear," "cares," and "hair" are made to rhyme together; and, in the second, "form," "alone," and "roam" are similarly treated. In the chorus, the alto and soprano struggle for the higher notes, until all musical shape is lost in the strife. Between the strange construction of the words and music, the critic stands in awe, and wonders whether Richter's Manual of Harmony and the Rhyming Dictionary are safe guides. When will Mamma come back? Birch.

If it will stop the music, we hope she will come back at once; but this very original composer must never come lack. (The Musical Herald reviewer.

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2. OVERTURE-Bohemian Girl,			. BALFE
3. KERMESSE, op. 51, (first time)			B. GODARD
4. QUADRILLE-Military Style,			STRAUSS
	-		

5. SOLDIER'S CHORUS, PRAYER AND BARCAROLE, . MEYERBEER

6. WALTZ-Thermen,		STRAUSS
7. GAVOTTE—Bell (first time), .		PARKER
8. GALOP DI BRAVURA (first time),		SCHULHOFF
9. SELECTION—Beggar Student, .		MILLOCKER
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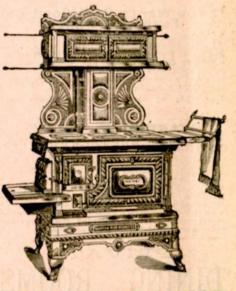
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ANNOUNCEMENTS FOR WEEK ENDING JULY 30, 1886.

Vol. I. No. 41

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SUMMER SEASON 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

SATURDAY, JULY 24, to 11.

1. MARCH-Tannhauser, WAGNER

LITOLFF 2. OVERTURE—Robespierre, . 3. LARGHETTO-Unfinished Symphony, . SCHUBERT

4. OVERTURE-Rienzi,

VERDI 5. SELECTION—Sicilian Vespers, .

WAGNER

6. WALZER-Dream on the Ocean, GUNGL

7. MARCH-Miniature, . . TSCHAIKOWSKY

8. FANTASIA-A Musical Portfolio. HAMM

9. OVERTURE-Lestocq, AUBER 10. SERENADE-Mandolins, DESORMES

11 WALZER-Dolores. WALDTEUFEL

12. GALOP-Fresh Life.

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THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

MONDAY, JULY 26, 8 to 11.

REQUEST PROGRAMME.

1. MARCH—Centennial,	. RIETZEL
2. OVERTURE—Der Freyschutz,	. WEBER
3. TRAUMEREI,	SCHUMANN
4. LES PRELUDES,	. LISZT
5. WALZER—Morgenblatter,	. STRAUSS
6. FANTASIA—Visions in a Dream,	. LUMBYE
Zither Solo by Mr. E. M. HEINDI	i.
7. VALSE LENTE AND PIZZICATO—Sylvia,	. DELIBES
8. HUSARENRITT,	. SPINDLER
9. OVERTURE—Poet and Peasant,	. SUPPE
10. CONCERT POLKA—Baby,	BIAL
11. WALZER—Barcarolle,	WALDTEUFEL
12. GALOP—Fresh as a Rose,	. WIEGAND

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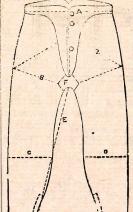
BOSTON, JULY 23, 1886.

The brilliant success of the Mikado at Berlin is accounted for by the Allgemeine Musik-Zeitung of that city in a manner at once rational, and by no means uncomplimentary to the joint authors of that amusing operetta. "People like the English work," our contemporary remarks, "because it is so infinitely superior to anything of the same class that the Germans can produce. Sir Arthur Sullivan's music, with its excellent part-writing and its refined instrumentation is as superior to the wretched stuff mnnufactured wholesale by Suppe, Millocker, et hoc genus omne, as is Mr. Gilbert's libretto"—in which by the way, the Zeitung discovers a subtle satire of English society-"to the disgusting rubbish of the Bettel-Student and similar productions. In the further course of the article Sullivan is compared to the "Offenbach of the good one-act period," a parallel with which our distinguished countryman need by no means be dissatisfied; for the earlier operettas of Offenbach contain a great deal of charming music, and even in his later and, comparatively speaking, vulgarized works, he remains vastly superior to his imitators both in France and Germany. (Musical World.)

Early in his career Brahms undertook a concert tour with Remenyi. The connection, however, was not of long duration. Fetis remarks that Brahms, fortunately for himself, soon parted from "this kind of vagabond, whose talent is very extraordinary, but whose habits cannot please a well-born artist." No doubt the two were strangely matched, although, of course, the disparity was then not so great as it would be now. For though the Hungarian may have preserved all his original wildness, the German has certainly become artistically more temperate than he was in those early days. According to another account, it was the success he obtained at Hanover, Gottingen. Weimar and the other towns that determined Brahms to dissolve his partnership with Remenyi. Liszt and Joachim were among those whose admiration he excited. The latter was particularly struck by the impromptu transposition of the piano part (a semitone higher on account of the low pitch of the instrument) of a sonata for violin and piano by Beethoven. Courier.)

The Musikalisches Wochenblatt states that the company of the National Opera at Moscow intend next winter to visit Paris, Vienna, Berlin, Hamburg, and London, with the object of producing Russian operas in those cities.

Boston Music Hall Bulletin THE "HUB" WRAPS AND DRAWERS,



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CAD ROBINSON,



A TUNEFUL TRAGEDY.

Silvery-noted, Lily throated, Starry-eyed and golden-haired, Charming Anna, The soprano, All the singers' hearts ensnared.

Long the tenor Sought to win her— Sought to win her for his bride; And the basso Loved the lass so. Day and night for her he sighed.

Of the tenor To the basso frigid grew; And the basso, As he was so

The demeanor

Mashed, of course grew frigid too.

Anna smiled on Both, which piled on To their mutual hatred fuel: So, to win her, Bass and tenor Swore they'd fight a vocal duel,

Shrie ed the tenor Like & Vennor Cyclone howling o'er the plain; Sang so high he To outvie the Bass, he split his head in twain.

Growled the basso Till he was so Low, to hear him was a treat; Lower still he Went until he Split the soles of both his feet.

Charming Anna. The soprano, Mourned a week for both her fellows; Then she wed the Man who fed the Wind into the organ bellows.

-Gazette.

D. H. N.-1. Did J. S. Bach rank as the best organist in Europe?

Ans.—The honors seemed to be nearly evenly divided between Bach and Haendel; though it is a significant fact—if it be a fact that when it was proposed to bring these two great organists together, in one concert, Bach was always quite ready, while Haendel invariably presented some excuse. In some persons, this latter course would suggest modesty and a commendable aversion to publicity: but such were not prominent traits in Haendel's character. It is not to be regretted, however, that this too close comparison of executive ability never occurred, furnishing as it would have done, a precedent for less worthy trials of skill, wherein really artistic work would have been lost sight of in the more prominent exhibition of mere technique. (Musical Herald.)

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Here is the first bit of obtuse criticism which the English tenor, Edward Lloyd has received for many years. It was written by a Frenchman:

"As to the English tenor, Mr. Lloyd, who has crossed the Channel especially to sing Mors et Vita, it seems to me that he might have saved himself that trouble. Not that Mr. Lloyd is an artist without merit, but his voice is short, flaceid, and without resonace (courte, plate, et sans timbre), and one might without difficulty have found a local singer quite capable of performing the task in an equally satisfactory manner."

The Abbe Liszt is repaying Mr. Mackenzie for the time and trouble he bestowed upon the production of "St. Elizabeth," by making arrangements from "The Troubadour" for the piano.

A dispute as to the best eigar sold in Boston for ten cents, which arose at the concert last Friday, was settled in the following novel manner: The first ten gentle men who came into the hall smoking were asked their opinion, and six decided on the "Sapristi" and four on the N. S. The loser paid for a box of the "Sapristi."

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1. MARCH—Hungarian (first time, MOLDAUER	
2. OVERTURE—Preciosa, WEBER	1
3. EIN ALBUMBLATT, WAGNER	
4. BALLET MUSIC-Feramors, RUBINSTEIN	
5. SELECTION—Robert le Diable, MEYERBEER	1
6. WALTZ-Normen, STRAUSS	
7. CAPRICE—La Belle Amazon, LOESCHORN	
8. POTPOURRI—Magic Lantern, SCHERZ	SITING
9. SELECTION—Mikado, SULLIVAN	
10. GAVOTTE-First Heart Throbs, EILENBERG	0
11. DESCRIPTIVE FANTASIA—The Dying Poet, GOTTSCHALK	
12. GALOP—Amor, BACH	200
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ARE THE BEST FOR ART EMBROIDERY. CORTICELLI EMBROIDERY SILK AND FLOSSES Nonotuck Silk Co., 18 Summer St.

A Paris letter to the Boston Herald says: "Cristine Nilsson is going to marry the Count Casa Miranda, a Spanish Deputy, and of no particular importance, who has sowed any amount of wild oats in this capital. He comes of a very respectable family, but it has not long been ennobled, hence it is a great mistake to call him grandee.—His mother was the first one of the family that was ever ennobled, and the title of countess was given to her by the father of ex-Queen Isabella in recompense of her fidelity as lady's-maid to her daughter. When Isabella ascended the throne, she gave Senor Casa Miranda the right to bear the title, and to have it descend to his heirs forever. We all know him here, as he used to be correspondent of two or three Spanish papers. He is about fifty-five years of age—that is to say, about ten or twelve years older than Mme. Nilsson. He has a daughter, a young lady of about twenty-six, who has been living with her future stepmother for four years. I used to see Mlle. Miranda and Mme. Nilsson often when down at Monte Carlo last winter."

Some autograph letters and manuscripts of Wagner have lately been sold at Berlin. The overture to the Flying Dutchman, in ten oblong sheets, fetched £23 10s. An unpublished early work, romance for bass voice, with pianoforte, bearing the date, Riga, August 19 (probably in 1840); three sheets, one of which was damaged, sold for under £3. In a fragment of the libretto of the Dutchman, that work is entitled a romantic opera in one act and three tableaux, an unpublished poem, written during his first stay in Paris, upon the removal of Napoleon's ashes to Paris—£5. A letter, in anything but correct French, on the subject of the translation of Rienzi-£2. (Musical World.)

The concert arrangements of the Berlin Philharmonic Society for the coming winter are being made. Professors Joachim and Klindworth are each to conduct six concerts. The deficit of the last season is considerable, close upon £1,000, so that the guarantors have been called upon to the amount of 70 per cent.

The Terrapin and the Tailor.

A terrapin had for a long time avoided ne payment of a tailor's bill by shutting the payment of a tailor's bill by shutting up his shell whenever the tailor came about him. But one morning, when the tailor had been thus baffled for the hundredth time, he pasted the bill on the Terrapin's back, leaving the annimal in ignorance of what he had done. The terrapin was not worried by the tailor any more, but crawling through the town with the bill on his back, he lowered his credit to such an extent that he had to leave the community.

MORAL: This fable teaches that while a man may avoid his creditors by adopting a

man may avoid his creditors by adopting a a zig zag route in walking down town, the fact of outstanding debts cannot be kept a profound secret.—Life.

Smitherton says that he was once stage struck, and went on and brought down the house. The audience showed that they were pleased and laughed aud applauded him immensely, but still he was in doubt, and finally he went back to private life. "It would all have been well," he said, if the play help a garmed better the said of the s "if the play had been a comedy, but it was a tragedy.—Life.

SEASON 1886-7.

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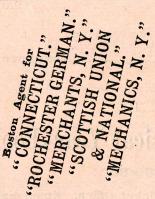
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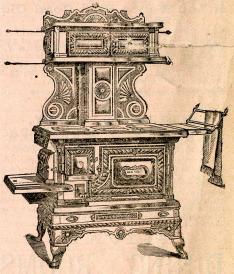
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7. CAPRICE—La Belle Amazon,			LOESCHORN
8. POTPOURRI—Magic Lantern,			. SCHERZ
		<u> </u>	
9 SELECTION—Mikado.			. SULLIVAN

12. GALOP-Amor, . WAGNER NIGHT Wednesday, July 28,

11. DESCRIPTIVE FANTASIA—The Dying Poet, GOTTSCHALK

10. GAVOTTE-First Heart Throbs,

Thursday, July 29, . OPERA NIGHT BALL ROOM NIGHT Friday, July 30,

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BOSTON, JULY 23, 1886.

The brilliant success of the Mikado at Berlin is accounted for by the Allgemeine Musik-Zeitung of that city in a manner at once rational, and by no means uncomplimentary to the joint authors of that amusing operetta. "People like the English work," our contemporary remarks, "because it is so infinitely superior to anything of the same class that the Germans can produce. Sir Arthur Sullivan's music, with its excellent part-writing and its refined instrumentation is as superior to the wretched stuff mnnufactured wholesale by Suppe, Millocker, et hoc genus omne, as is Mr. Gilbert's libretto"-in which by the way, the Zeitung discovers a subtle satire of English society-"to the disgusting rubbish of the Bettel-Student and similar productions. In the further course of the article Sullivan is compared to the "Offenbach of the good one-act period," a parallel with which our distinguished countryman need by no means be dissatisfied; for the earlier operettas of Offenbach contain a great deal of charming music, and even in his later and, comparatively speaking, vulgarized works, he remains vastly superior to his imitators both in France and Germany. (Musical World.)

Early in his career Brahms undertook a concert tour with Remenyi. The connection, however, was not of long duration. Fetis remarks that Brahms, fortunately for himself, soon parted from "this kind of vagabond, whose talent is very extraordinary, but whose habits cannot please a well-born artist." No doubt the two were strangely matched, although, of course, the disparity was then not so great as it would be now. For though the Hungarian may have preserved all his original wildness, the German has certainly become artistically more temperate than he was in those early days. According to another account, it was the success he obtained at Hanover, Gottingen. Weimar and the other towns that determined Brahms to dissolve his partnership with Remenyi. Liszt and Joachim were among those whose admiration he excited. The latter was particularly struck by the impromptu transposition of the piano part (a semitone higher on account of the low pitch of the instrument) of a sonata for violin and piano by Beethoven. (Musical Courier.)

The Musikalisches Wochenblatt states that the company of the National Opera at Moscow intend next winter to visit Paris, Vienna, Berlin, Hamburg, and London, with the object of producing Russian operas in those cities.

Boston Music Hall Bulletin THE "HUB" WRAPS AND DRAWERS,

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A TUNEFUL TRAGEDY.

Silvery-noted. Lily throated. Starry-eyed and golden-haired, Charming Anna, The soprano,

All the singers' hearts ensnared.

Long the tenor Sought to win her— Sought to win her for his bride; And the basso Loved the lass so. Day and night for her he sighed.

The demeanor Of the tenor To the basso frigid grew; And the basso,

As he was so Mashed, of course grew frigid too.

Anna smiled on Both, which piled on To their mutual hatred fuel:

So, to win her, Bass and tenor Swore they'd fight a vocal duel,

Shrie ed the tenor Like a Vennor Cyclone howling o'er the plain; Sang so high he To outvie the

Bass, he split his head in twain. Growled the basso Till he was so Low, to hear him was a treat; Lower still he Went until he

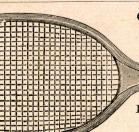
Split the soles of both his feet. Charming Anna, The soprano,

Mourned a week for both her fellows; Then she wed the Man who fed the Wind into the organ bellows.

-Gazette.

D. H. N.-1. Did J. S. Bach rank as the best organist in Europe?

Ans.—The honors seemed to be nearly evenly divided between Bach and Haendel; though it is a significant fact—if it be a fact -that when it was proposed to bring these two great organists together, in one concert, Bach was always quite ready, while Haendel invariably presented some excuse. In some persons, this latter course would suggest modesty and a commendable aversion to publicity: but such were not prominent traits in Haendel's character. It is not to be regretted, however, that this too close comparison of executive ability never occurred, furnishing as it would have done, a precedent for less worthy trials of skill, wherein really artistic work would have been lost sight of in the more prominent exhibition of mere technique. (Musical Herald.)



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Here is the first bit of obtuse criticism which the English tenor, Edward Lloyd has received for many years. It was written by a Frenchman:

"As to the English tenor, Mr. Lloyd, who has crossed the Channel especially to sing Mors et Vita, it seems to me that he might have saved himself that trouble. Not that Mr. Lloyd is an artist without merit, but his voice is short, flaccid, and without resonace (courte, plate, et sans timbre), and one might without difficulty have found a local singer quite capable of performing the task in an equally satisfactory manner."

The Abbe Liszt is repaying Mr. Mackenzie for the time and trouble he bestowed upon the production of "St. Elizabeth," by making arrangements from "The Troubadour" for the piano.

A dispute as to the best cigar sold in A dispute as to the best cigar sold in Boston for ten cents, which arose at the concert last Friday, was settled in the following novel manner: The first ten gentle men who came into the hall smoking were asked their opinion, and six decided on the "Sapristi" and four on the N. S. The loser paid for a box of the "Sapristi."

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8 to 11. WEDNESDAY, JULY 28,

PROGRAMME.

WACNER NICHT.

	1. MARCH—Athalia MENDELSSOHN
Control of	2. OVERTURE—Carnival Romaine, BERLIOZ
	3. SONG—Once Again, SULLIVAN
100	Solo Trumpet Dr. R. Shuebruk.
	4. FANTASIA—Visions in a Dream, (By Request), LUMBYE
	5. OVERTURE—Tannhauser, WAGNER
Section Section	6. VORSPIEL—1st Act Lohengrin, WAGNER
	7. INTRODUCTION AND PRAYER—Rienzi, WAGNER
200	8. RIDE OF THE WALKURE, WAGNER
	9. SELECTION—Erminie, JAKOBOWSKY
	10. WALZER-Les Partinuer, WALDTEUFEL
	11. BURLESQUE—Perpetual Motion, GUNGL
	2. MARCH-Tann hauser, WAGNER

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A Paris letter to the Boston Herald says: "Cristine Nilsson is going to marry the Count Casa Miranda, a Spanish Deputy, and of no particular importance, who has sowed any amount of wild oats in this capital. He comes of a very respectable family, but it has not long been ennobled, hence it is a great mistake to call him grandee.-His mother was the first one of the family that was ever ennobled, and the title of countess was given to her by the father of ex-Queen Isabella in recompense of her fidelity as lady's-maid to her daughter. When Isabella ascended the throne, she gave Senor Casa Miranda the right to bear the title, and to have it descend to his heirs forever. We all know him here, as he used to be correspondent of two or three Spanish papers. He is about fifty-five years of age-that is to say, about ten or twelve years older than Mme. Nilsson. He has a daughter, a young lady of about twenty-six, who has been living with her future stepmother for four years. I used to see Mlle. Miranda and Mme. Nilsson often when down at Monte Carlo last winter."

Some autograph letters and manuscripts of Wagner have lately been sold at Berlin. The overture to the Flying Dutchman, in ten oblong sheets, fetched £23 10s. An unpublished early work, romance for bass voice, with pianoforte, bearing the date, Riga, August 19 (probably in 1840); three sheets, one of which was damaged, sold for under £3. In a fragment of the libretto of the Dutchman, that work is entitled a romantic opera in one act and three tableaux, an unpublished poem, written during his first stay in Paris, upon the removal of Napoleon's ashes to Paris-£5. A letter, in anything but correct French, on the subject of the translation of Rienzi-£2. (Musical World.)

The concert arrangements of the Berlin Philharmonic Society for the coming winter are being made. Professors Joachim and Klindworth are each to conduct six concerts. The deficit of the last season is considerable, close upon £1,000, so that the guarantors have been called upon to the amount of 70 per cent.

The Terrapin and the Tailor.

A terrapin had for a long time avoided the payment of a tailor's bill by shutting up his shell whenever the tailor came about him. But one morning, when the tailor had been thus baffled for the hundredth time, he pasted the bill on the Terrapin's back, leaving the annimal in ignorance of what he had done. The terrapin was not worried by the tailor any more, but crawling through the town with the bill on his back, he lowered his credit to such an extent that he had to leave the community.

Moral: This fable teaches that while a man may avoid his creditors by adopting a a zig zag route in walking down town, the fact of outstanding debts cannot be kept a profound secret.—Life.

Smitherton says that he was once stage struck, and went on and brought down the house. The audience showed that they were pleased and laughed aud applauded him immensely, but still he was in doubt, and finally he went back to private life. "It would all have been well," he said, "if the play had been a comedy, but it was a tragedy.—Life.

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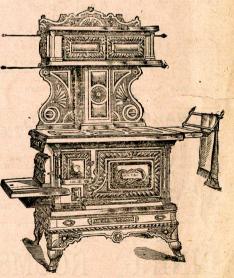
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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

WEDNESDAY, JULY 28, 8 to 11.

WACNER NICHT.

5.	SONG—Once Again,	 OLLLIVAN
	Solo Trumpet Dr. R. Shuebruk.	
4.	FANTASIA—Visions in a Dream, (by Request),	LUMBYE
5.	OVERTURE—Tannhauser,	 WAGNER
6.	VORSPIEL—1st Act Lohengrin,	WAGNER
-	TAMBODICATION DDATED DI	THACATED

7. INTRODUCTION AND PRAYER-Rienzi, WAGNER WAGNER

8. RIDE OF THE WALKURE, 9. SELECTION—Erminie, JAKOBOWSKY

10. WALZER-Les Partinuer, WALDTEUFEL 11. BURLESQUE—Perpetual Motion, GUNGL

12. MARCH-Tannhauser, WAGNER

Thursday, July 29,

1. MARCH—Athalia.

2. OVERTURE-Carnival Romaine,

BALL ROOM NIGHT Friday, July 30,

Request Nights.—The programme for each Monday concert will be made up of selections, for the performance of which a desire has been expressed by patrons of the concerts. To secure attention all communications should reach Mr. Mullely Resident reach Mr. Mullaly by Friday.

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EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

THURSDAY, JULY 29, -

OPERA NICHT.

1.	MARCH—America, .	1.		EILENBERG
2.	OVERTURE-Egmont.		100	BEETHOVEN

- BACH-GOUNOD 3. AVE MARIA,
- VERDI 4. SELECTION-Aida,
- STRAUSS 5. WALTZ-Wiener Bonbons,
- WAGNER 6. DIVERTIMENTO-Lohengrin, DONIZETTI
- 7. SEXTETTE-Lucia, 8. SELECTION-Iolanthe, SULLIVAN
- 9. PARAPHRASE—Loreley, NESVADBA
- MILLOCKER 10. POTPOURRI-Black Hussar,
- 11. POLKA DE SALON-Sans Gene, EILENBERG 12. GALOP-Young Blood,

BALL ROOM NIGHT Friday, July 30,

Request Nights.—The programme for each Monday concert will be made up of selections, for the performance of which a desire has been expressed by patrons of the concerts. To secure attention all communications should reach Mr. Mullaly by Friday.

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SUMMER SEASON OF 1886.

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EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

FRIDAY, JULY 29, 8 to 11.

BALL ROOM NICHT.

1. MARCH-Vauxhall, LANGENBACH 2. OVERTURE-Fest, LEUTNER 3. AIR FROM SUITE IN D, BACH 4. QUADRILLE-Amoretten, . STRAUSS

5. WALTZ-Du und Du, . STRAUSS 6. POLKA-Baby (by request), BIAL

7. POTPOURRI-Kommt ein Vogel geflogen, SCHERZ 8. MARCH-En Avant. GUNGL

9. OVERTURE-Zampa, HEROLD

10. QUADRILLE—German Songs, STRAUSS 11. WALTZ-Woman's Love, . FAHRBACH

12. GALOP-With vim. . . STRAUSS

Monday, Aug. 2, . . REQUEST NIGHT

Tuesday, Aug. 3, . SOLOISTS' NIGHT

OFFENBACH NIGHT

Wednesday, Aug. 4,

Request Nights.—The programme for each Monday concert will be made up of selections, for the performance of which a desire has been expressed by patrons of the concerts. To secure attention all communications should reach Mr. Mullaly by Friday.

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

SATURDAY, JULY 31, -8 to 11.

1. MARCH—Schiller,			MEYERBEER
2. OVERTURE—Semiramide,			ROSSINI
3. TRAUMEREI,			SCHUMANN
4. FANTASIE—Romeo and Juliet,	•		SVENDSEN
5 WALTZ_Over Land and See			GUNGI

6. SELECTION-Don Pasquale, DONIZETTI 7. A FAIRY DANCE-Tip Toe, LOGE 8. CAPRICE—La Baladine. . LYSBERG

9. POTPOURRI-Falka, CHASSAIGNE 10. POLKA MARCH—The Volunteer, . METRA 11. WALTZ-Carlotta, . MILLOCKER 12. GALOP-On the Minute, WOHANKA

Monday, Aug. 2, REQUEST NIGHT Tuesday, Aug. 3, SOLOISTS' NIGHT

Wednesday, Aug. 4, OFFENBACH NIGHT

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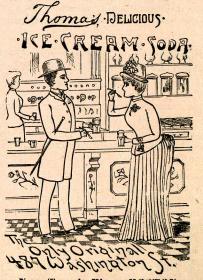
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P. S.-Pickpockets preying upon pretentious pocket-books producing pronounced paralysis by putting them persistently past pre-emption profoundly pounced upon and peremptorily persecuted. (Musical Courier.)

The unlucky number figured conspicuously in the career of Richard Wagner. Born in 1813, he died after thirteen years of marriclife on Feb. 13. On March 13, 1861, his opera, "Tannhauser," was hissed in Paris. The number of letters forming his full name is thirteen, and his royal protector, Louis II. of Bavaria, was drowned on the 13th of June last.

According to German papers, Herr Anton Seidl has paid a fine of 4,000 marks to the Bremen theatre, besides promising not to direct in any other German theatre except Beyreuth for the space of two years.

The Theatre de la Monnaie, Brussels, has its annual subvention increased from 100,-000 to 115,000 frs.

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FROM SATIN AND FRENCH KID.

CAD ROBINSON,



A correspondent writes:-"The clarinet competition at the Brussels Conservatoire last week has revealed an interesting phenomenon.

M. Poucelet, the professor, presented eight candidates, an exceptional number, for the study of a wind instrument. But what most interested connoisseurs on this occasion was the execution by twelve pupils of two concerted pieces: the adagio of the Sonate Pathetique, and the "Moto perpetuo," arranged for a complete family of clarinets, from the small clarinet to the "Cor de Basset," and the low clarinet, which is the double bass of its kind.

The performance of these pieces presented considerable difficulties of mechanism and of intonation, moreover, a similar concert of clarinets is a curiosity which has not hitherto been met with anywhere-either in Germany or France. The contrabass clarinet is said to have been specially constructed for the occasion by the house of Albert Freres, of Brussels, which has thereby considerably added to its already well-established reputation. There was no specimen of this instrument previously in existence. The two pieces were played from memory by twelve pupils of the class, with most satisfactory precision and ensemble. (Musical World.)

The Germans have no dramatic school such as the French and the Italians have. No one has done for Germany what Gretry has for France and Scarlatti for Italy; yet the world profits by the gains that have come through German independence, as witness Spohr, Weber, Meyerbeer, Wagner, Beethoven-all different but all remarkable. Beethoven's work was chiefly instrumental, yet we have his mature genius in his one opera, Fidelio. It follows Gluck's lines, yet Gluck wrote no such opera. Beethoven never sacrificed the music to the stage, as Gluck sometimes did. The vocalization of Fidelio is not equal to Mozart's, but as long as civilization endures that opera will last. (J. K. PAINE.)

At St. James' Hall, London, recently, the announcement of the violin concertos by Mendelssohn and Mackenzie, played by Mr. Sarasate, crammed the house, so much so that Mr. Rubinstein, who unexpectedly came to hear his Spanish confrere play was unable to find a seat. The audience recognized the great pianist, who was warmly cheered. (Figaro.)

The Paris Grand Opera has just acknowledged a deficit of 246,000 francs.

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The Russian comic songs, says Archibal Forbes, are full of "snap" and verve; and they always have a rattling chorus, in which every one within hearing joins, while the singer accompanies the strains of his chorus with a ludicrously fantastic breakdown, in which he seems to dislocate every joint in his body. The plaintive melodies vibrate a strange pathos, that swells the heart of the listener, even although he may understand nothing of the words. And the grand chant, with which the massive columns moved forward into the battle, glows with the true fervor of fighting ardor. There is a legend of a battle song so heart-stirring that it inspired Mennonites to violate their tenets, and fight like men possessed.

"Do you ever expect to get to heaven?" asked Tommy of his father last night.
"Well, my son," replied the tond parent.
"I'm not sure that I will, but if I can't I know a way by which I can experience as blissful an hour as I ever could there."
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PROGRAMME.

MONDAY, AUGUST 2,

JOHN C. MULLALY

8 to 11.

......CONDUCTOR.

REQUEST NICHT.

	1.	WEDDING MARCH,	MEN	IDELSSOHN
	2.	OVERTURE—Carnival in Rome,		BERLIOZ
	3.	LOVE SONG,		. JONAS
	4.	VORSPIEL—Die Meistersinger, .		. WAGNER
	5.	OVERTURE-Mignon,	•	A. THOMAS
	6.	SONG—The Lost Chord,		SULLIVAN
-		Trumpet Solo, Dr. R. SHUEBRU	K.	
-	7.	GAVOTTE—Charming,		LE THIERE
	8.	SELECTION-Faust,		. GOUNOD
	9.	WALTZ-Kroll's Ballklaenge,		. LUMBYE
	10.	ORIENTAL MARCH—The Caravan		. LANGEY
	11.	POTPOURRI—Pirates of Penzance,		SULLIVAN
	12.	GALOP—Dash,		WIEGAND
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"Why is this hotel like your instrument," asked a gentleman of a musical friend. "I give it up." "Well, I'll tell you; because it's a vile inn." With this he bowed himself out, and went home via the bridge. In the violinist's opinion the gentleman dropped a peg or two-in fact he felt like stringing him up."

ARE THE BEST FOR ART EMBROIDERY. CORTICELLI EMBROIDERY SILK Nonotuck Silk Co., 18 Summer St.

Paganini faithfully promised that when he came to Edinburgh he would visit his old master, as he called Yaniewicz, and he kept his word, although he was rather annoyed to find that some friends had been invited to meet him. Yaniewicz greatly desired that Paganini would join him in a quartet, and he reminded the celebrated violinist that when in Liverpool he had promised to do so, and he so pressed the virtuoso that he did not know how to get out of the engagement. At first Paganini pleaded that he could not play on any instrument but his own. This difficulty, however, was soon overcome, for they sent to his hotel for his violin. He then excused himself saying that he had not got his spectacles with him, and could not see a note. Yaniewicz resolved that this excuse should not avail him, for he sent his son to an optician's in the neighborhood, saying that the great Paganini was at his house and had forgotten his glasses. The optician was only too glad to supply the want, and he sent twelve pairs so that Paganini might select those that suited him best. Vanquished on all points, the violinist, with rueful countenance selected a pair that suited him, and the quartet being made up of two of Yaniewicz's friends, the four sat down and played two movements from a well-known composition, greatly to Yaniewicz's dissatisfaction, for poor Paganini seemed like a chained eagle and did not exhibit a particle of enthusiasm; he afterwards, however, made up for it by playing something of his own. The visit being over, the wily Italian, greatly to his enter tainer's astonishment, took the whole lot of twelve pairs of spectacles away with him without offering a word of excuse or apology. (Musical World.)

Seldom has Berlin been in such furore of excitement over an artist as for her who last week ended her engagement in Kroll's Theatre-Marcella Sembrich. Night after night of her seven weeks' engagement the spacious house was crowded, every seat occupied, and every inch of standing-room taken. The bright face and rich tones of the singer simply bewitched the public. Sembrich is, as all know, a millionaire. But that does not disentitle her to great praise for the generosity she has shown toward different institutions in Berlin. After her appearance in the Royal Opera House, by especial request of the Emperor, she gave 2,000 marks for benevolent purposes and 4,200 marks to the Berlin Press Association. Not satisfied with these gifts, she gave the orchestra and chorus of Kroll's Theatre a further 1,000 marks. She has made with Herr Pollini, the director of the Hamburg Theatre, an engagement for sixty represeneach appearance. The contract dates from tations for the respectable sum of 240,000 marks, or 4,000 for October 14 and runs till April 1, 1887, the circuit including the principal cities of Europe. Independent of this she is engaged for six nights in December on the same terms, for the Royal Berlin Opera. Pollini has also proposed a tour in America for the winter of 1887, offering Sembrich 400,000 francs for fifty nights. As yet she has not decided to accept the latter proposition.—Berlin Letter to New York Tribune.

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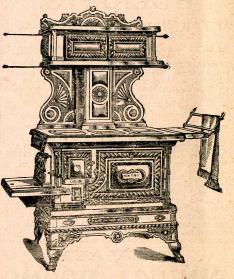
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EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

MONDAY, AUGUST 2,

8 to 11.

REQUEST NICHT.

1. WEDDING MARCH,		MEN	DELSSOH
2. OVERTURE—Carnival in Rome, .			BERLIOZ
3. LOVE SONG,	1.27		. JONAS
4. VORSPIEL—Die Meistersinger,			. WAGNEI

5. OVERTURE-Mignon, A. THOMAS SULLIVAN 6. SONG-The Lost Chord,

Trumpet Solo, DR. R. SHUEBRUK. 7. GAVOTTE-Charming, LE THIERE

GOUNOD 8. SELECTION-Faust,

9. WALTZ-Kroll's Ballklaenge, . . . LUMBYE 10. ORIENTAL MARCH-The Caravan. . LANGEY

11. POTPOURRI—Pirates of Penzance, . SULLIVAN

12. GALOP—Dash, WIEGAND

Tuesday, Aug. 3, SOLOISTS' NIGHT

Wednesday, Aug. 4, OFFENBACH NIGHT

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EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

TUESDAY, AUG. 3d, 8 to 11 SOLOISTS NICHT.

1. MARCH-Jubel, 2. OVERTURE-Gazza Ladra

3. ALLEGRO, from Concerto for Violin, MR. P. FIUMARA,

4. BALLET MUSIC-La Reine de Saba,

5. SELECTION-Huguenots,

(a. ROMANZA for Violoncello, b. CAPRICE MR. WULF FRIES,

7. GAVOTTE-The Princess.

8. CONCERTINO for Clarinet, MR. E. STRASSER.

9. OVERTURE-Maritana,

10. WALTZ-Last Happy Moments

11. IDYLL-The Brook. The Mill,

12. GALOP-Phaeton

WEDNESDAY, Aug. 4, .

THURSDAY, Aug. 5,

FRIDAY, Aug. 6, .

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

WEDNESDAY, Aug. 4, 8 to 11

OFFENBACH NICHT.

THURSDAY, Aug. 5,	OPERA NIGHT
12. GALOP—Fire Away,	. RESCH
	HAMM
[[. CZIBULKA
9. OVERTURE—Orpheus,	. OFFENBACH
8. OFFENBACHIANA—The choicest melodie Offenbach,	s of CONRADI
	. OFFENBACH
	. OFFENBACH
5. OVERTURE—Mr. Choufleuri,	. OFFENBACE
	BRAHMS
	GOUNOI
	. ROSSINI
1. MARCH—My Greeting,	LANGENBACH
	2. OVERTURE—Italiani in Algeri, 3. FUNERAL MARCH of a Marionette 4. HUNGARIAN DANCES, (By Request) 5. OVERTURE—Mr. Choufleuri, 6. SELECTION—Belle Helene, 7. LETTER SONG—La Perichole, 8. OFFENBACHIANA—The choicest melodie Offenbach, 9. OVERTURE—Orpheus, 10. WALTZ—Rural Pictures, 11. POTPOURI—A musical portfolio, 12. GALOP—Fire Away,

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BALL ROOM NIGHT

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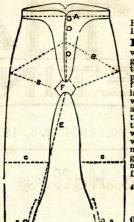
P. S.-Pickpockets preying upon pretentious pocket-books producing pronounced paralysis by putting them persistently past pre-emption profoundly pounced upon and peremptorily persecuted. (Musical Courier.)

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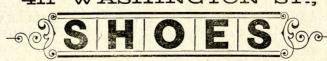
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6.	SONG—I would that my Love,		MENDELSSOHN
7.	WALZER-Travelling Pictures, (first time))	. STRAUSS
8.	FINALIE, 1st Act Martha,	•	. FLOTOW
9.	OVERTURE—Bohemian Girl, .		. BALFE
10.	MAZURKA—Tandelei,		. STRAUSS
11.	POTPOURRI-Chimes of Normandy,		PLANQUETTE
12.	GALOP—Bauern,	•	. STRAUSS

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"Why is this hotel like your instrument," asked a gentleman of a musical friend. "I give it up." "Well, I'll tell you; because it's a vile inn." With this he bowed himself out, and went home via the bridge. In the violinist's opinion the gentleman dropped a peg or two-in fact he felt like

Paganini faithfully promised that when he came to Edinburgh he would visit his old master, as he called Yaniewicz, and he kept his word, although he was rather annoyed to find that some friends had been invited to meet him. Yaniewicz greatly desired that Paganini would join him in a quartet, and he reminded the celebrated violinist that when in Liverpool he had promised to do so, and he so pressed the virtuoso that he did not know how to get out of the engagement. At first Paganini pleaded that he could not play on any instrument but his own. This difficulty, however, was soon overcome, for they sent to his hotel for his violin. He then excused himself saving that he had not got his spectacles with him, and could not see a note. Yaniewicz resolved that this excuse should not avail him, for he sent his son to an optician's in the neighborhood, saying that the great Paganini was at his house and had forgotten his glasses. The optician was only too glad to supply the want, and he sent twelve pairs so that Paganini might select those that suited him best. Vanquished on all points, the violinist, with rueful countenance selected a pair that suited him, and the quartet being made up of two of Yaniewicz's friends, the four sat down and played two movements from a well-known composition, greatly to Yaniewicz's dissatisfaction, for poor Paganini seemed like a chained eagle and did not exhibit a particle of enthusiasm; he afterwards, however, made up for it by playing something of his own. The visit being over, the wily Italian, greatly to his enter tainer's astonishment, took the whole lot of twelve pairs of spectacles away with him without offering a word of excuse or apology. (Musical World.)

Seldom has Berlin been in such furore of excitement over an artist as for her who · last week ended her engagement in Kroll's Theatre-Marcella Sembrich. Night after night of her seven weeks' engagement the spacious house was crowded, every seat occupied, and every inch of standing-room taken. The bright face and rich tones of the singer simply bewitched the public. Sembrich is, as all know, a millionaire. But that does not disentitle her to great praise for the generosity she has shown toward different institutions in Berlin. After her appearance in the Royal Opera House, by especial request of the Emperor, she gave 2,000 marks for benevolent purposes and 4,200 marks to the Berlin Press Association. Not satisfied with these gifts, she gave the orchestra and chorus of Kroll's Theatre a further 1,000 marks. She has made with Herr Pollini, the director of the Hamburg Theatre, an engagement for sixty represeneach appearance. The contract dates from tations for the respectable sum of 240,000 marks, or 4,000 for October 14 and runs till April 1, 1887, the circuit including the principal cities of Europe. Independent of this she is engaged for six nights in December on the same terms, for the Royal Berlin Opera. Pollini has also proposed a tour in America for the winter of 1887, offering Sembrich 400,000 francs for fifty nights. As yet she has not decided to accept the latter proposition.—Berlin Letter to New York Tribune.

SEASON 1886-7.

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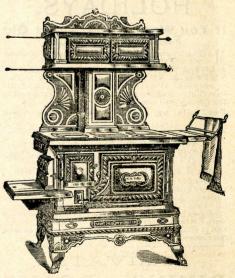
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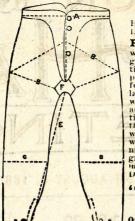
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3. WALTZ—Schatz	· STRAUSS
4. QUADRILLE—Hesperiden,	. RIETZEL
- OPE NOMION TO	TTDDT
5. SELECTION—Ernani,	. VERDI
6. GAVOTTE—Hearts Delight,	. WARREN
7. CONCERT POLKA-Mandolina,	. PARLOW
8. POTPOURRI—The Musical Ratcharmer, .	. SCHERZ
9. QUADRILLE—Beggar Student,	MILLOCKER
10. CONCERT -MAZURKA,	. GOLDSTEIN
11. WALTZ—The Message,	. CZIBULKA
12. GALOP—Bucephale.	. DESSAUER

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CORTICELLI EMBROIDERY SILK AND FLOSSES ARE THE BEST FOR ART EMBROIDERY. Nonotuck Silk Co., 18 Summer St. Nonotuck Silk Co., 18 Summer St.

Paganini faithfully promised that when he came to Edinburgh he would visit his old master, as he called Yaniewicz, and he kept his word, although he was rather annoyed to find that some friends had been invited to meet him. Yaniewicz greatly desired that Paganini would join him in a quartet, and he reminded the celebrated violinist that when in Liverpool he had promised to do so, and he so pressed the virtuoso that he did not know how to get out of the engagement. At first Paganini pleaded that he could not play on any instrument but his own. This difficulty, however, was soon overcome, for they sent to his hotel for his violin. He then excused himself saying that he had not got his spectacles with him, and could not see a note. Yaniewicz resolved that this excuse should not avail him, for he sent his son to an optician's in the neighborhood, saying that the great Paganini was at his house and had forgotten his glasses. The optician was only too glad to supply the want, and he sent twelve pairs so that Paganini might select those that suited him best. Vanquished on all points, the violinist, with rueful countenance selected a pair that suited him, and the quartet being made up of two of Yaniewicz's friends, the four sat down and played two movements from a well-known composition, greatly to Yaniewicz's dissatisfaction, for poor Paganini seemed like a chained eagle and did not exhibit a particle of enthusiasm; he afterwards, however, made up for it by playing something of his own. The visit being over, the wily Italian, greatly to his enter tainer's astonishment, took the whole lot of twelve pairs of spectacles away with him without offering a word of excuse or apology. (Musical World.)

Seldom has Berlin been in such furore of excitement over an artist as for her who last week ended her engagement in Kroll's Theatre-Marcella Sembrich. Night after night of her seven weeks' engagement the spacicus house was crowded, every seat occupied, and every inch of standing-room taken. The bright face and rich tones of the singer simply bewitched the public. Sem' rich is, as all know, a millionaire. But that does not disentitle her to great praise for the generosity she has shown toward di ferent institutions in Berlin. After her appearance in the Royal Opera House, by especial request of the Emperor, she gave 2,000 marks for benevolent purposes and 4,200 marks to the Berlin Press Association. Not satisfied with these gifts, she gave the orchestra and chorus of Kroll's Theatre a further 1,000 marks. She has made with Herr Pollini, the director of the Hamburg Theatre, an engagement for sixty represeneach appearance. The contract dates from tations for the respectable sum of 240,000 marks, or 4,000 for October 14 and runs till April 1, 1887, the circuit including the principal cities of Europe. Independent of this she is engaged for six nights in December on the same terms, for the Royal Berlin Opera. Pollini has also proposed a tour in America for the winter of 1887, offering Sembrich 400,000 francs for fifty nights. As yet she has not decided to accept the latter proposition.—Berlin Letter to New York Tribune.

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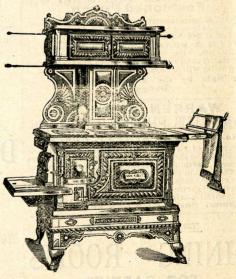
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THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

FRIDAY AUG. 6. 8 to 11.

BALL ROOM NICHT.

1. MARCH—King of the Owls,		WADSWORTH
2. OVERTURE—Le Lac des Fees,		. AUBER
3. WALTZ—Schatz	•	· STRAUSS
4. QUADRILLE—Hesperiden,		. RIETZEL

5. SELECTION-Ernani, VERDI 6. GAVOTTE-Hearts Delight, WARREN 7. CONCERT POLKA-Mandolina. PARLOW

8. POTPOURRI-The Musical Ratcharmer, SCHERZ

9. QUADRILLE-Beggar Student, MILLOCKER 10. CONCERT -MAZURKA, . GOLDSTEIN 11. WALTZ-The Message, CZIBULKA 12. GALOP-Bucephale, . DESSAUER

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THE MUSIC HALL

PROMENADE CONCERTS

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

C. A. ELLIS.....MANAGER

PROGRAMME.

SATURDAY Aug. 7, - - 8 to 11

1. MARCH—Offerings of the Season, . . KELER BELA

2. OVERTURE—Jubel, WEBER

3. ROMANZA—Awakening of Spring, . . . BACH

4. SLAVONIAN DANCES, DVORAK

5 SELECTION—Lucia, . . . DONIZETTI

6. WALTZ-Kunstler Leben, . . . STRAUSS

7. GRACEFUL DANCE, SULLIVAN

8. FORGE IN THE FOREST, . . . MICHAELIS Night.—Daybreak.—By the Brook.—Prayer.—The Forge.

9. POTPOURRI—Journey through Africa, . . . SUPPE

10. SPANISH FANTASIA—La Poloma, . RODERIQUE

11. CONCERT POLKA—Gambrinus, . . . BIAL

12. MARCH—Coronation, . . . MEYERBEER

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

MONDAY AUG. 9. 8 to 11.

1. MARCH—Greeting to America,		. BIAL
2. OVERTURE—Martha,		FLOTOW
	T	TILL GATED

3. INTRODUCTION AND PRAYER-Rienzi, WAGNER 4. MARCH FROM THE LEONORE SYMPHONY, RAFF

BIZET 5. SELECTION—Carmen, .

6. ROMANZA, for Cello and Flute-L'Eclair, . HALEVY

MESS. FRITZ GIESE and E. M. HEINDL. JULLIEN 7. TARENTELLA-Neapolitana,

8. OVERTURE-Wm. Tell, ROSSINI

GUNGL 9. WALTZ-Die Grafenberger, 10. CONCERT POLKA-Baby, . BIAL

LANGEY 11. MEXICAN SERENADE, -Mandolinata,

STEINHAGEN 12. GALOP-Halloo; Halloo;

SOLOISTS' NIGHT Tuesday, August 10

MEYERBEER NIGHT Wednesday, August 11 .

Thursday, August 12 OPERA NIGHT

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THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

Tuesday, August 10, 8 to 11.

SOLOISTS' NICHT.

1. MARCH-Teufels,

2. OVERTURE-Raymond.

3. VIOLIN SOLO—Faust,

MR. A. MOLDAUER.

4. KERMESSE .

5. WALTZ-Spiralen, .

6. FANTASIA for Contra Bass-Somnambula, MR. H. A. GREENE,

7. VORSPIEL 1st Act Lohengrin .

8. BASSOON SOLO-Norma,

MR. CH. DIETSCH.

9. SELECTION-Heart and Hand,

10. CAPRICE—The Music Box,

11. CONCERT POLKA—Berets Rouges,

12. GALOP—Dash, . . .

Wednesday, August 11 .

MEYERBEER NIGHT

Thursday, August 12

OPERA NIGHT

. SUPPE

A THOMAS

ALARD

B. GODARD

. STRAUSS

WAGNER

JACOBI

LECOCQ

BRAUN

PERRAULT

WIEGAND

BOTTESINI

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THE MUSIC HALL

PROMENADE CONCERTS

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

A FILES MANAG

PROGRAMME.

Wednesday, August 11, - 8 to 11.

MEYERBEER NICHT.

1. MARCH—Coronation,	MEYERBEER
2. OVERTURE—Des Wanderers Leil,	. SUPPE
3. WALTZ-Telegramme,	. STRAUSS
4. POLONAISE—Struensee,	MEYERBEER

5 SELECTION—North Star, . . . MEYERBEER 6. MARCIA RELIGIOSO—L'Africaine, . . MEYERBEER

7. SELECTION—Huguenots, . . . MEYERBEER 8. FACKELTANZ NO. 2, . . . MEYERBEER

9. OVERTURE—Crown Diamonds, . . . AUBER

10. CAPRICE—La Baladine, LYSBERG
11. WALTZ—Path of Flowers, . . . WALDTEUFEL

11. WALTZ—Path of Flowers, . . . WALDTECTED
12. GALOP—Militaire, VOSS

Thursday, August 12 . . . OPERA NIGHT

Friday, August 13, . . BALL ROOM NIGHT

Request Nights.—The programme for each Monday concert will be made up of selections, for the performance of which a desire has been expressed by patrons of the concerts. To secure attention all communications should reach Mr. Mullaly by Friday.

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

Thursday, August 12,

OPERA NICHT.

1.	MARCH—St. Valentine,	WIEGAND
2.	OVERTURE-Marco Spada,	AUBER
3.	SERENADE FOR HORN AND FLUTE,	TITL
	MESSES. E. SCHORMANN and E. M. HEINDL.	

PONCHIELLI 4. SELECTION-Giaconda,

5. INTRODUCTION AND CHORUS-3d Act Lohengrin, WAGNER STRAUSS

6. WALTZ-Theorien, 4 7 CAPRICE—Springtime Revels, (first time) HARPER

SULLIVAN 8. SELECTION-Mikado,

VERDI 9. OVERTURE-Sicilian Vespers, GENEE 10. POTPOURRI-Nanon, .

OFFENBACH 11. CONCERT POLKA—Belle Helene,

. STASNY 12. GALOP-Fanfare,

BALL ROOM NIGHT Friday, August 13,

Request Nights.—The programme for each Monday concert will be made up of selections, for the performance of which a desire has been expressed by patrons of the concerts. To secure attention all communications should reach Mr. Mullaly by Friday.

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* Boston Music Hall. *

SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN.C. MULLALY, Conductor.

PROGRAMME.

Friday, August 13, 8 to 11.

BALL ROOM NICHT.

1. MARCH-Hessen,

2. OVERTURE-Romantique,

3. WALTZ-Blue Danube,

4. QUADRILLE-Almacks,

5. SELECTION-Lohengrin (by request),

6. VALSE LENTE AND PIZZICATO-Sylvia,

7. CONCERT MAZURKA-Zuleika,

8. MARCH-America,

9. QUADRILLE-Madame Angot,

10. WALTZ-My Dream,

11. SELECTION-Amorita,

12. GALOP-Tutti,

PARLOW KELER BELA

STRAUSS

STRAUSS

WAGNER DELIBES

RIETZEL

EILENBERG

LECOCQ WALDTEUFEL

CZIBULKA

STEINMARK

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

Saturday, August 14, 8 to 11.

SIDNEY SMITH 1. MARCH-Gauloise, WEBER 2. OVERTURE-Oberon,

. STRAUSS

LISZT 4. SYMPHONIC POEM—Les Preludes, (by request)

5. SELECTION—Il Puritani, . . . DONIZETTI

6. CAPRICE—The Lover and the Nightingale, . LANGEY

Cornet and Piccolo, Mess. Shuebruk and Fox. (first time). . EILENBERG 7. GAVOTTE-J'y pense, (first time)

8. FANTASIA-A Summer Day in Norway, WILLMER

AUBER 9. OVERTURE-Le Cheval de Bronze, . MILLOCKER 10. SELECTION-Black Hussar,

. STONE

11. WALTZ-A Summer Night, GEBHARDT

12. GALOP-Tramway,

REQUEST NIGHT MONDAY, August 16,

SOLOISTS' NIGHT TUESDAY, August 17,

SULLIVAN NIGHT WEDNESDAY, August 18, .

Request Nights.—The programme for each Monday concert will be made up of selections, for the performance of which a desire has been expressed by patrons of the concerts. To secure attention all communications should reach Mr. Mullaly by Friday.

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

8 to 11. Monday, August 16,

REQUEST NICHT.

STRAUSS 1. MARCH-Kronungs, WAGNER 2. OVERTURE-Rienzi, SCHUMANN 3. TRAUMEREI,

SAINT SAENS 4. DANSE MACABRE,

DELIBES 5. VALSE LENTE AND PIZZICATO—Sylvia, 6. ROMANZA FOR CELLO AND FLUTE-L'Eclair, . HALEVY

MESS. FRITZ GIESE and E. M. HEINDL.

GUNGL 7. WALTZ-Die Grafenberger,

. MICHAELIS 8. FANTASIA—The Forge in the Forest, . Night.-Daybreak.-By the Brook.-Prayer.-The Forge.

SUPPE 9. OVERTURE-Pique Dame,

SULLIVAN 10. SELECTION-Mikado,

RODERIQUE 11. SPANISH SERENADE-La Poloma,

METRA 12. POLKA MARCH-The Volunteer,

SOLOISTS' NIGHT TUESDAY, August 17, SULLIVAN NIGHT

WEDNESDAY, August 18, .

Request Nights.—The programme for each Monday concert will be made up of selections, for the performance of which a desire has been expressed by patrons of the concerts. To secure attention all communications should reach Mr. Mullaly by Friday.

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SUMMER SEASON OF 1886.

THE MUSIC HALL

PROMENADE CONCERTS

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

C. A. ELLIS.....MANAGES

PROGRAMME.

Tuesday, August 17, - - 8 to 11.

SOLOISTS' NICHT.

1. MARCH—Gablenz, STRAUSS
2. OVERTURE—Merry Wives of Windsor, NICOLAI
3. VIOLIN SOLO—Faust, SARASATE

MR. KUEHN.

4. WALTZ—Morganblatter, . . . STRAUSS

5. SELECTION—Le Caid, THOMAS 6. FANTASIA FOR CELLO—Le Devir, . . . SERRAIS

8. CONCERT POLKA FOR TWO PICCOLOS-La Sylphide, RIETZEL MESSRS. W. RIETZEL and Fox.

6. FANTASIA—Bouquet of Melodies, . . . CONRADI

10. GAVOTTE—Etta, R. KING
11. WALTZ—Le Petit Bleu, WENZEL

12. GALOP—Presto, . . . WANNEMAKER

WEDNESDAY, August 18, . . SULLIVAN NIGHT

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

Wednesday, August 18, 8 to 11.

SULLIVAN NICHT.

1. MARCH-Folkunger,

KRETCHMER

2.	OVERTURE—Pirates of Penzance, .		SULLIVAN
3.	FUNERAL MARCH OF A MARIONETTE,		GOUNOD
4.	SELECTION—Pinafore,		SULLIVAN
5.	OVERTURE—Sorcerer,		SULLIVAN
6.	DIVERTIMENTO—Iolanthe,		SULLIVAN
7.	SONG—Let me dream again,		SULLIVAN
	Trumpet Obligato, Dr. R. Shuebr	UK.	
8.	POTPOURRI—Patience,		SULLIVAN
9.	SELECTION—Mikado,		SULLIVAN
10.	GRACEFUL DANCE,		SULLIVAN
11.	WALTZ-Mello,	W	ALDTEUFEL
12.	QUADRILLE—Princess Ida,		SULLIVAN
1000	W a far such Wondon	aana	out will be made

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SUMMER SEASON

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

Thursday, August 19, 8 to 11.

OPERA NICHT.

1. MARCH—J. C. M., RIETZEL 2. OVERTURE—Jubel, . WEBER 3. TRANSCRIPTION—Coming of Spring, LACOMBE

4. SELECTION—Un Ballo in Maschera, VERDI

5. OVERTURE—Raymond, THOMAS

. WALDTEUFEL 6. WALTZ-The Skaters,

7. SERINATA—Don Pasquale, DONIZETTI Trumpet Obligato, Dr. R. SHUEBRUK.

8. FINALE-2nd Act Maritana, . . WALLACE

9. POTPOURRI-Boccaccio, SUPPE

10. POLKA-Moulinet, STRAUSS

WAGNER 11. BRIDAL MARCH-Lohengrin,

12. GALOP-Glady's, KIMBALL

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PROMENADE CONCERTS

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

C. A. ELLIS.....MANAGEI

PROGRAMME.

Friday, August 20, - - - 8 to 11.

BALL ROOM NICHT.

1. MARCH-Fra Bombarda,

CZIBULKA

2.	OVERTURE—Tantalusqualen,		. SUPPE
3.	WALTZ—Autre Fois,		WALDTEUFEL
4.	QUADRILLE—Artists,		STRAUSS
	Contraction of the Contract of		
5.	SELECTION—Wm. Tell,		. ROSSINI
6.	FAIRY DANCE—Tip Toe,		. LANGEY
7.	CONCERT POLKA-L'Esprit Français,		WALDTEUFEL
8.	BALLET MUSIC-Prophete,		MEYERBEER
			Entrant - Carrie
9.	QUADRILLE-Martha,		. STRAUSS
10.	WALTZ-Wine, Woman and Song, .	* 5	. STRAUSS
11.	POTPOURRI—The Orperatic Friend,		CONRADI
12.	GALOP—Fresh as a Rose,	4.	FAHRBACH
B	equest Nights.—The programme for each Mon	nday c	oncert will be made

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THE MUSIC HALL

PROMENADE CONCERTS

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

C. A. ELLIS.....MANAGER

PROGRAMME.

Saturday, August 21, - - 8 to 11

1. MARCH—The King of the Owls, . WADSWORTH

2. OVERTURE—Italiani in Algeri, . . . ROSSINI

3. SCHERZO FROM REFORMATION SYMPHONY, MENDELSSOHN

4. SUITE CREOLE, . . JOHN A. BROCKHOVEN

5. VORSPIEL -Die Meistersinger, . . WAGNER

6. WALTZ-Theorien, . . . E. STRAUSS

7. SERENADE FOR STRINGS, . MULLER-BERGHAUS

8. FACKELTANZE NO. 3, . . . MEYERBEER

9. OVERTURE—Le Caid, THOMAS

10. SELECTION—Black Mantles, . BUCALOSSI

11. GAVOTTE—A Loving Heart, . JUNGMANN

12. GALOP—With a Will, . . . FAHRBACH

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

Monday, August 23, 8 to 11.

REQUEST NICHT.

1.	MARCH—Prophete,	•	MEYERBEER
2.	OVERTURE—Rosamunde,		SCHUBERT
3.	ANDANTE con MOTO-Symphony No. 8,		SCHUBERT

4. SLAVONIAN DANCES, . DVORAK

5. OVERTURE-William Tell, ROSSINI 6. AMARYLLIS,

LOUIS XIV 7. WALTZ-Black Diamond, . JONAS

8. MARCH-Tannhauser, WAGNER

9. SELECTION-Mikado, SULLIVAN

10, CONCERT POLKA-Baby, BIAL

11. LA POLOMA, RODERIQUE 12. POLKA MARCH-The Volunteer, METRA

Request Nights.—The programme for each Monday concert will be made up of selections, for the performance of which a desire has been expressed by patrons of the concerts. To secure attention all communications should reach Mr. Mullaly by Friday.

ROSSINI NIGHT

WEDNESDAY, August, 25, Refreshment Department in charge of Mr. Joseph Gahm.

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* Boston Music Hall. *

SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

Tuesday, August 24,

BOEKELMAN 1. MARCH—Inauguration, 2. OVERTURE-Mignon, . THOMAS

3. FANTASIA FOR VIOLIN-Military, . LEONARD

MR. D. KUNTZ. 4. SHADOW DANCE-Dinorah, MEYERBEER

Clarinett Obligato by Mr. E. STRASSER.

5. FANTASIA FOR CONTRA BASS, GOLDSTEIN MR. A. GOLDSTEIN.

. PARKER 6. GAVOTTE—Bell,

CARL GEIMM 7. DUO FOR TWO 'CELLI, MESS. GIESE and FRIES.

8. INTRODUCTION AND CHORUS-3d Act Lohengrin WAGNER

WALDTEUFEL 9. WALTZ-Reverie,

10. SERENADE—Geliebt-Vergessen, .

11. CONCERT POLKA-Berets Rouges,

12. GALOP-Chromatic, .

Request Nights.—The programme for each Monday concert will be made up of selections, for the performance of which a desire has been expressed by patrons of the concerts. To secure attention all communications should reach Mr. Mullaly by Friday.

ROSSINI NIGHT WEDNESDAY, August, 25,

Refreshment Department in charge of Mr. Joseph Gahm.

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SUMMER SEASON OF 1886.

THE MUSIC HALL

PROMENADE CONCERTS

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

C. A. ELLIS......MANAGER

PROGRAMME.

Wednesday, August 25, - - 8 to 11.

ROSSINI NICHT.

1. MARCH—Coronation,	El	TENBERG
2. OVERTURE—Gazza Ladra,		ROSSIN
3. PRAYER FROM Moses in Egypt,	4	ROSSIN
		COTTATAT

4. SALTARELLO, GOUNOD

5. OVERTURE—Semiramide, ROSSINI 6. CUJUS ANIMAM—Stabat Mater, . . . ROSSINI

7. CAVATINA—Barber of Seville, . . . ROSSINI Trumpet Obligato by Dr. R. SHUEBRUK.

8. OVERTURE—William Tell, . . . ROSSINI

9. SELECTION—Patience, SULLIVAN

10 WALTZ—Violettes, . . . WALDTEUFEL
11. PATROL—The Band Passes, . . . PURDY

11. PATROL—The Band Passes, . . . PURDY
12. GALOP—Prestissimo, . . WALDTEUFEL

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SUMMER SEASON OF 1886.

THE MUSIC HALL

PROMENADE CONCERTS

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

C. A. ELLIS......MANAGER

PROGRAMME.

Thursday, August 26, - - 8 to 11

1. MARCH—Metropolitan, BIAL
2. OVERTURE—Des Wanderers Ziel, SUPPE

3. LOVE SONG, JONAS

4. FINALE—2nd Act Ariele, BACH

5. SELECTION—Martha, . . . FLOTOW

8. BALLET MUSIC—Prophete, . . MEYERBEER

9. SELECTION—Girofle.-Girofla, . . . LECOCQ

10. WALTZ—Pres a Toi, WALDTEUFEL

11. CONCERT MAZURKA—Tandelei, . . . STRAUSS

12. GALOP—On the Minute, . . . WOHANKA

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

8 to 11. Friday, August 27,

BALL ROOM NICHT.

1. MARCH—Don Cesar,		DELLINGER
2. OVERTURE—Festival,	Comment (A)	. LEUTNER
3 WALTZ—Jung herren Tanze.	Direct Sci	GUNGI

STRAUSS 4. QUADRILLE-Bijoutene,

5. MUSICAL MELANGE-The deuce to pay. HAMM

EISOLDT 6. SERENADE,

. BILSE 7. CONCERT POLKA-Humoristen, 8. HUNGARIAN MARCH-Damnation of Faust, BERLIOZ

FLOTOW 9. OVERTURE-Sadelltra,

10. WALTZ-Nid d'Amour, WALDTEUFEL

CATLIN 11. QUADRILLE-Mother Goose Melodies,

LAMOTHE 12. GALOP—The Indian Mail,

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

Saturday, August 28, to 11.

1. MARCH-Kronungs, . EILENBERG

2. OVERTURE-Son and Stranger, MENDELSSOHN 3. ENTR' ACTE—Rosamunde, SCHUBERT

4. FIRST MOVEMENT FROM OCEAN SYMPHONY, RUBINSTEIN

5. SELECTION-Marie Stuart. , DONIZETTI

6. WALTZ-Fairy Tales, STRAUSS

7. SWEDISH WEDDING MARCH, . SODERMANN

8. FANTASIA—Awakening of the Lion, KONTSKI

9. OVERTURE—Sorcerer, SULLIVAN

10. POLKA MARCH—The Volunteer, METRA

11. POLISH DANCE, . SCHARWENKA

12. GALOP-Fire Away, FAHRBACH

Request Nights.—The programme for each Monday concert will be made up of selectic ns, for the performance of which a desire has been expressed by patrons of the concerts. To secure attention all communications should reach Mr. Mullaly by Friday.

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

8 to 11. Monday, August 30,

REQUEST NIGHT.

1. MARCH-En Avant, . GUNGL ROSSINI 2. OVERTURE—Semiramide, .

3. ANDANTE FROM ITALIAN SYMPHONY, . MENDELSSOHN RUBINSTEIN 4. BALLET MUSIC-Feramors,

PLANQUETTE 5. SELECTION—Chimes of Normandy,

6. IDYLL-The Brook-The Mill, EILENBERG 7. SERENADE FOR HORN AND FLUTE, . TIT'L MESS. SCHORMANN and HEINDL.

BIAL 8. MARCH-Rackbery,

9. A STUDY-Carneval of Venice, . SCHERZ

. STRAUSS 10. WALTZ-Cagliostro, . WELY 11. NOCTURNE-Monastery Bells,

WIEGAND 12. GALOP—Dash, .

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

8 to 11 Tuesday, August 31,

SOLOISTS' NICHT.

1. MARCH-Gablenz,

OVERTUDE Marriage of Figure

STRAUSS

MOZART

3. SONG FOR EUPHONIUM—The Tear,	. STIGELL
MR. G. W. STEWART. 4. FACKELTANZE NO. 4, (first time),	. MEYERBEEF
	EDNO

5. FANTASIA FOR VIOLIN-Othello, . ERNST MR. JOHN MARQUARDT.

RUBINSTEIN 6. MORCEAU DE SALON-Trot de Cavalerie, 7. CAPRICE FOR FLUTE, BRICCIALDI

MR. E. M. HEINDL. 8. SPANISH DANCE-Mein Liebling, (first time), LANGEY

MILLOCKER

6. SELECTION-Black Hussar, . WALDTEUFEL 10. WALTZ-My Dream, .

DESORMES 11. SERENADE-Mandolins,

FAUST 12. GALOP-Over Stump and Stone,

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

Wednesday, September 1,

VERDI NICHT.

1. MARCH—Gruss an Creuznach,	PARLOW
2. OVERTURE—A night in Granada, .	KREUTZER
3. ANDANTE—Surprise Symphony, .	. HAYDN
4 FANTASIA—Visions in a Dream	LUMBYE

5. OVERTURE -Nabuco, . VERDI

6. SELECTION-Traviata, VERDI

7. MISERERE-Trovatore, VERDI

8. DIVERTIMENTO-Aida, VERDI

9. WALTZ-Douce Souvenance, .

10. SERENADE-Geliebt Vergessen, MULLER-BERGHAUS

11. PARAPHRASE—When the swallows homeward fly, ABT

12. GALOP-Di Bravura. .

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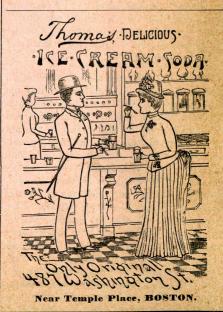
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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

Thursday, September 2,

OPERA NICHT.

1. MARCH-Somerset, WIEGAND 2. OVERTURE-Lestocq, AUBER GOUNOD 3. MEDITATION-St. Cecile.

4. FANTASIA-Romeo and Juliet, SVENDSEN

5. SELECTION-Lucia de Lammermoor, DONIZETTI

ROSSINI

6. ARIA-Una Voce poco fa, Trumpet Obligato Dr. R. SHUEBRUK.

METRA 7. SERENADE—Espagnole,

8. DIVERTIMENTO-Flying Dutchman, WAGNER

9. POTPOURRI-Merrie War, . STRAUSS

FAHRBACH 10. WALTZ-Woman's Love,

11. REVERIE, VIEUXTEMPS 12. GALOP-Adventures of War. . STRAUSS

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

Friday, September 3,

MR. WILHELM RIETZEL, Conductor.

BALL ROOM NICHT.

1. MARCH-Return,

2. OVERTURE—Martha, .	LOWER CHAR	FLOTOW
3. WALTZ—Feenmarchen,	e and we can	STRAUSS
4. QUADRILLE—Hespriden,		RIETZEL

. RIETZEL

GOUNOD 5. SELECTION—Faust, CZIBULKA 6. GAVOTTE-Princess. .

NESVADBA 7. PARAPHRASE-Loreley,

8. POLKA MARCH-Volunteer, METRA

9. OVERTURE -Le Cheval de Bronze, . AUBER

10. WALTZ-Dolores, WALDTEUFEL 11. QUADRILLE-Lieder, . STRAUSS

12. GALOP-Banditen, STRAUSS

NOTE. Owing to the unavoidable absence of Mr. Mullaly the concert this evening will be under the direction of Mr. Wilhelm Rietzel.

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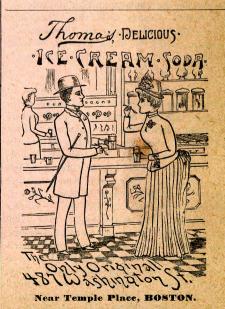
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SUMMER SEASON OF

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY. Conductor.

PROGRAMME.

Saturday, September 4,

1. MARCH-Kaiser Wilhelm,

2. OVERTURE—Hebriden, MENDELSSOHN

3. NOCTURNO FOR STRING ORCHESTRA (first time), DVORAK

4. RIDE OF THE WALKURE, WAGNER

5. OVERTURE-Mignon, THOMAS

6. VIOLIN SOLO-Othello, ERNST MR. JOHN MARQUARDT.

7. WALTZ-Thermen, STRAUSS

8. MORCEAU DE SALON—Trot de Cavalerie, RUBINSTEIN

9. SELECTION—Erminie, JAKABOWSKY

10. CONCERT POLKA-Incognito, STRAUSS

11. SONG-I would that my love, MENDELSSOHN

12. GALOP-Thunder and Lightning, STRAUSS

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SUMMER SEASON OF 1886.

THE MUSIC HALL

PROMENADE CONCERTS

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

C. A. ELLIS.....MANAGEE

PROGRAMME.

Monday, September 6, - - 8 to 11

REQUEST NICHT.

1. MARCH—Wedding, . . . MENDELSSOHN
2. OVERTURE—Euryanthe, . . . WEBER

3. ROMANZA—Awakening of Spring, . . BACH

4. MARCHE CELEBRE FROM SUITE OP. 113, . LACHNER

5. WALTZ—Blue Danube, . . . STRAUSS

6. CELLO TRIO—William Tell, . . . ROSSINI MESS. GIESE, FRIES and CAMPANARI.

7. GAVOTTE-My Thoughts, . . . EILENBERG

8. WOTANS FAREWELL AND FIRE CHARM—
Die Walkure, . . WAGNER

9. OVERTURE—Zampa, HEROLD

10. TRAUMERIE, SCHUMANN

11. WALTZ—My Dream, . . . WALDTEUFEL
12. MARCH—America, . . . EILENBRRG

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

Tuesday, September 7, 8 to 11.

SOLOISTS' NICHT.

PARLOW 1. MARCH-Soldatenlust, WEBER

2. OVERTURE-Freyschutz, . 3. FANTASIA FOR VIOLIN—Air Russe, WIENIAWSKI

MR. P. FIUMARA.

GOUNOD 4. DANSE DES BACCHANTES,

THOMAS 5. SELECTION-Mignon,

Clarinet Mr. E. STRASSER. Trumpet Dr. R. SHUEBRUK. ROSSINI

6. TRIO FOR THREE CELLO-Wm. Tell, MESSRS. GIESE, FRIES and CAMPANARI.

. STRAUSS 7. WALTZ-Promotionen,

RIVERIE 8. FANTASIA-Mosaic, Introducing Variations for each Instrument.

9. OVERTURE-Morning, Noon and Night, SUPPE

10. CAPRICE—La Belle Amazon, LOESCHORN

WILSON 11. IDYLL-The Shepperd Boy,

12. GALOP-Glady's, .

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SUMMER SEASON OF

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

Wednesday, September 8, 8 to 11.

SUPPE NICHT.

1.	MARCH—Teufels,	SUPPE
2.	OVERTURE-Midsummer-Night's Dream,	SUPPE

3. MEDITATION-Ave Maria, BACH-GOUNOD

4. HUNGARIAN DANCES, BRAHMS

5. SELECTION—Fatinitza.

6. FANTASIA FOR TRUMPET-Shepherds Morning Song, SUPPE DR. R. SHUEBRUK

7. POTPOURRI-A Trip Through Africa, SUPPE

8. OVERTURE-Poet and Peasant,

9. WALTZ-Mello, . WALDTEUFEL

10. FANTASIA—The Spectre, (first time), LANGEY

11. GAVOTTE-Stephanie, CZIBULKA

12. GALOP-Di Bravura, . SCHUYLOFF

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY. Conductor.

PROGRAMME.

Thursday, September 9, 8 to 11.

1. MARCH-North Star, MEYERBEER 2. OVERTURE-Ruy Blas, MENDELSSOHN

3. ROMANZA-Don Sebastian. DONIZETTI

4. SELECTION-Ariele, E. BACH

5. WALTZ-Nid d'Amour. WALDTEUFEL

6. AGNUS DEI FROM REQUIEM, VERDI

7. ENTR'ACTE—Imogene, ... HARPER 8. TARANTELLE-Neapolitana, JULLIEN

9. OVERTURE—Guy Mannering, . BISHOP

10. SELECTION-Falka, CHASSAIGNE

11. BOLERO-Sicilian Vespers, VERDI 12. GALOP-Helter Skelter. FAUST

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SUMMER SEASON OF

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

Friday, September 10, 8 to 11.

1. MARCH—Anniversary,	RIETZEL
2. OVERTURE—Le Caid,	THOMAS

. STRAUSS 3. WALTZ-Morganblatter,

4. BALLET MUSIC-Prophete,. MEYERBEER

5. SELECTION-Iolanthe, SULLIVAN PERRONET

6. CONCERT POLKA-Beret Rouge, . 7. SERENADE, SCHUBERT

8. FANTASIA-Forge in the Forest, .

9. OVERTURE-Semiramide ROSSINI

10. VORSPIEL-Lohengrin, WAGNER AUDRAN

11. QUADRILLE-Olivette, 12. GALOP-Presto, WALDTEUFEL

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THE MUSIC HALL

PROMENADE CONCERTS

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

C. A. ELLIS MANAGER

PROGRAMME.

Saturday, September 11, - 8 to 11.

1. MARCH—Athalia. . . MENDELSSOHN

. HAYDN

WAGNER

2. OVERTURE—Calm Sea and A Happy Voyage,

MENDELSSOHN

3. SERENADE for Strings,

5. OVERTURE—Rip Van Winkle, G. W. CHADWICK

6. CAPRICE DE SALON—The Chatterbox, . EILENBERG

7. MARCHE DE NUIT, . . . GOTTSCHALK

8. FANTASIA—The Peasant's Dream, . . . LUMBYE

9. WALTZ-Aus Schoner Zeit, WALDTEUFEL

10. TURKISH PATROL, MICHAELIS

11. MORCEAUX—The Music Box, BRANI

12. GALOP—Thunder and Lightning, . . . STRAUS

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, 8 TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

Monday, September 13,

REQUEST NICHT.

1. MARCH—Greeting to America,	. BIAI
2. OVERTURE-Flying Dutchman,	WAGNEI
3. WALTZ—Always Jolly,	STRAUS
4. HUNGARIAN RHAPSODIE NO. 2, .	. LISZT
5. VALSE LENTE AND PIZZICATOSylvia,	DELIBES
6. MAZURKA—Dinorah,	MULLALY
	TANGET

LANGEY 7. FANTASIA—The Spectre, . WAGNER 8. SELECTION-Tannhauser,

BERLIOZ 9. OVERTURE-Carneval Romaine,

10. WOTANS FAREWELL AND FIRE CHARM-. WAGNER Die Walkure, . STRAUSS

11. CONCERT POLKA--L'Inconnue, MEYERBEER 12. FACKELTANZ NO. 4,

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SUMMER SEASON OF 1886.

THE MUSIC HALL

EVENINGS, S TO 11 O'CLOCK.

MR. JOHN C. MULLALY, Conductor.

PROGRAMME.

Tuesday, September 14,

SOLOISTS' NICHT.

FAHRBACH

RUBINSTEIN

1. MARCH-Hessen,

2. OVERTURE-Egmont, BEETHOVEN 3. VIOLIN SOLO-Fantasia Caprice, VIEUXTEMPS MR. A. MOLDAUER. 4. WALTZ-Hydropaten, GUNGL BRICCIALDI 5. FANTASIA FOR FLUTE, E. M. HEINDL. 6. CONCERT POLKA-Mandolin, PARLOW 7. SOLO FOR CONTRABASS—Tarantella, BOTTESINI MR. H. A. GREENE.

8. MORCEAU DE SALON-Trot de Cavalerie, 9. SELECTION-Gypsy Baron, STRAUSS WALDTEUFEL 10. WALTZ-Dolores, . . . GOUNOD 11. ENTR 'ACTE-Colombe,

, GEBHARDT 12. GALOP-Tramway, .

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BOSTON, SEPT. 10, 1886.

A "SATURDAY POP" IDEALIZED.

An enthusiastic young lady, evidently one of those, who, as we surmised in a previous number, live upon music and moonlight, and prefer a good concert to a good dinner, sends us the following ideal description of a "Saturday Pop." Mr. Arthur Chappell should keep his eye upon that young lady:—

"A HALF-HOUR IN HEAVEN."

A dull, drizzling, December day—everybody cold, cross, and cavilling—and as we wend our way down Piccadilly, bouquets of abuse are hurled at all unoffending heads by the genus cab-catcher.

We reach our destination, which is situated in a narrow, thoroughfare, and we plunge up a steep dingy staircase, emerging finally through a tiny door that completes the discomfiture of our hats. The December fog has penetrated the vast hall, and peering about we perceive various specimens of strange human beings, as it were, in a glass darkly.

We establish ourselves most uncomfortably on a shallow wooden step, nothing to lean against, and with our hindmost neighbour's mud-covered boot recovering its natural hue from contact with our coat.

In front of us is an old lady with a shawl tied over her bonnet, knitting an erst-white woolen stocking, and varying the monotony with port wine in a medicine bottle, and cake from a paper bag with "Louise, Court milliner" printed across it.

. By our side sits a girl shabbily dressed, and with a thin white face, of no particular expression—so cold, so colourless, its hopeless youth makes our heart ache.

On the other hand is an old, white haired man; a certain eagerness making his wellworn eyes nearly bright.

Now a stream of light grapples with the mist, and we see four plain, middle-aged men in black coats. They seat themselves in a semi-circle, and we who are getting cramped and crabbed, wait impatiently.

A momentary pause—then a deep, solemn chord, an aching grandeur, a despairing cry—we cannot bear this heart-searching question, and as we struggle painfully, it suddenly melts into surpassing, merry sweetness, with yet a touch of sympathetic sadness, as though it said, "No happiness is perfect." It runs a living course, and then again we grow grave and quiet as long-drawn sighs succeed our effort of forgetfulness. Infinite possibilities come to light under the pressure of those mystic chords. Joys have a new power, grief an added significance;

Continued in last column.)

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CAD ROBINSON,



all the life of a hundred years seems grafted on our visible existence as that melody immerses our souls and bodies. Again the theme is changed. We are relieved after that immortal strain by a light and playful measure. We are children once more—children with the light of knowledge, and a new force of imagination—we can gauge our joys, and we can bear our sorrows, because we know a living past that is clearer than an unborn future. The maestro's voice sinks into silence with a final burst of laughing triumph, and with a long, sighing awakening, we are back from Elysium.

The old lady of the port wine is removing a suspicious moisture from her cheek with that useful stocking—thinking perchance of a day when the cheek was soft and round,

not as now, scraggy and red.

The shabby, indifferent girl is gone, and her place is taken by a damsel with glowing cheeks and sparkling eyes. She has forgotten that she is a homeless, hard-worked governess, with but one half-holiday a week. She can only remember that the world is to the young, and that "may-bes" are many, while "musts" are movable.

Our old man nods his white head approvingly as he murmurs, "So, so! I also in Arcadia"—he is wandering with the wife of long ago—in the music's trance their long severed hands are once more clasped, and the parting is a dream.

We wonder where the fog, dirt, and gloom

have gone.

At the mystic touch of those four magicians yonder, they have vanished. Into the tomb of one Louis van Beethoven have they glided, there to mingle with his mouldering bones, while his living soul sheds rays of everlasting happiness on many a tired heart to-day.

It is seldom that snobbery is so openly and undisguisedly admitted as by a concert-giver at Hamburg last month. The price of the stalls was five marks each, but the programme contained the following notice: "His royal highness the Prince of Wales having reserved the first row for the matinee musicale on Wednesday, Aug. 18, the stalls on the next two following rows will be sold at ten marks each." Double prices for the honor of sitting near a r-y-l p-rs-n-ge! (Herald.)

A very enjoyable concert was given in a small provincial town. Among the performers was a popular tenor singer, who was announced by the program as prepared to sing an aria, "Sound an Alarm," by Handel. This he sang with strong effect, and was horrified the next day to perceive in the local papers the statement that he had "sung with great taste and expression a fine song by Handel entitled, 'Maria, Sound an Alarm.'"—English Exchange.

Mrs. Wilson of Grand Rapids, Mich., has suddenly developed into a wonderful singer, and claims that it is the spirit of Parepa-Rosa singing through her organism. It would seem from this that singers can continue making their farewell tours even after they have shuffled off their mortal coil. This is sad.—Transcript.

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"Do you ever expect to get to heaven?" asked Tommy of his father last night.

"Well, my son," replied the fond parent.

"Tm not sure that I will, but if I can't I know a way by which I can experience as blissful an hour as I ever could there."

"How," asked Tommy.

"By smoking a genuine N. S. Cigar."

PROGRAMME.

8 to 11. Wednesday, September 15,

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BOEKELMAN

. STRAUSS

1. MARCH-Inauguration.

2 OVERTURE—Italiani in Algeri

12. GALOP-Over Field and Meadow, .

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6.	VORSPIEL-Lohengrin, .		- 1	. WAGNER
7.	RIDE OF THE WALKURE—Die	Walk	ure,	. WAGNER
8.	MARCH-Niebelungen, .			. WAGNER
			-00	
9.	SELECTION—Erminie .	1		JAKABOWSKI
10.	CONCERT POLKA-Da Capo,			. SCHERZ
11.	SERENADE,			. EISOLDT

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The following is from Mr. Bageby's article on Liszt in the Century Magazine for September: "'Ah, ha! America!' ejaculated the master, in his paternal fashion, smiled and extended his hand. 'To-morrow is the great national celebration. By the way, B —, you must have the 'Yankee Doodle' for us to-morrow afternoon. It would never do to omit that at a national celebration. Sit down and play it now.' All joined in the laugh that followed.

'Here, Sauer, get up,' and he waved the surprised pianist from the stool. B-, give us 'Yankee Doodle.'

The master's word is law, and the melody was performed while Friedheim improvised vibrations at the second piano.

'Yes,' continued the master, who stood erect, nodded his head, and beat time impressively, as if directing a grand orchestra, and Friedheim must write variations on 'Yankee Doodle' especially for to-morrow afternoon! Now, Friedham,' said he as he approached the piano, 'as soon as you go home, take pen and paper, and set yourself down to work, and you can have the variations ready in time. You and B—must play them togethe!" The pianist looked aghast and groaned at the task alotted him. The master had entered into the spirit of the occasion. He undertook the entire management, questioned closely about the arrangements, and, by his determination to make the affair a success, evinced a desire to prove his good will and honor for the American nation."

"Madrid dames, 300 in number, recently signed a protest to the opera directors of that city. The message began as follows: "The undersigned, members of the best society, and all of us respectable ladies, hereby declare the sixty-five year old and ugly Sylvio to be an incredible, yes, an impossible Don Juan, and also that the gentler portion of the audience cannot endure to look upon him with a half-way good pair of opera glasses, etc."

The twenty-ninth annual festival of the Worcester Co. Musical Association begins Sept. 21st, continuing to the 24th. There will be seven concerts. Among the choral works to be given are Max Bruch's "Arminius," Gounod's "Redemption," Rheinberger's "Toggenberg" and Handel's "Judas Maccabæus."

The "See-saw" waltz has already brought the publishers three or four times as much money as Beethoven made by his nine symphonies. Schubert sold the copyright of his immortal song, 'The Erl-king,' for sixty cents."

Mme. Helen Hopekirk has spent the past two months in Scotland. She recently visited Bonn and the Rhine district, and is now completing her vacation near the Wartburg Eisenach, Germany.

The earliest musical writing in existence is only eight hundred years old.

M. St. Saens is engaged on an opera for the Carl Rosa Company.

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The \$12.00 seats for the Rehearsals, will be sold at auction, at Music Hall, Monday, Sept. 20th, at 10 a.m., and the \$12.00 seats for the Concerts will be sold in like manner, at the same place, on Thursday, Sept. 23d, at 10 a.m.

Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one

The seats open to competition will be shown on a diagram, and will be marked off as sold.

Seats will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.

The Rehearsal seats not sold at aution, together with the \$7.50 seats, will be on sale at the Box Office on and after Tuesday, Sept. 21st, and the Concert seats not sold at auction, together with the \$7.50 seats, will be on sale at the Box Office on and after Friday, Sept. 24th, both at the regular subscription prices.



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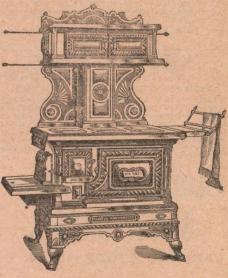
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